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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, |
February 12, 1902.



WILHELM TAPPERT, composer, pianist and friend and early champion of Wagner, is Berlin's oldest and best music critic. He writes for the *Kleines Journal*. His articles are lively and interesting, and in spite of the man's prodigious learning, not in the least pedantic. He has a rare sense of humor, a quality that is conspicuously absent in the writings of his colleagues.

The recent performance of Beethoven's Ninth Symphony (by the Stern Singing Society) led Tappert to give us a most interesting review of the varying fortunes of the work, and to cite some opinions of Beethoven's contemporaries that would seem ridiculous, were they not the utterances of men whose names command respect. These data may be as new to you as they were to me. Tappert headed his sketch

BEETHOVEN'S NINTH SYMPHONY.

The history of the Ninth work is interesting and instructive. I deem this short review of importance, because there are many conductors whose ignorance of certain facts leads them into irreverent interpretations of this wonderful creation. The "Ninth" was composed during 1822 and 1823. The first performance took place in Vienna at the Kärnthnerthor Theatre, May 7, 1824. Michael Umlauf was the conductor and Beethoven merely "assisted"; i. e., he suggested the tempo for each movement. In November, 1822, the deaf master had made his last vain attempt to lead an orchestra in person. On that occasion Anton Schindler ("Amé Beethoven," he called himself) wrote these words in Beethoven's conversation book: "We will be satisfied with anything—even with your green frock coat, which you can wear while directing. The theatre is dark and no one will see that your coat is green. O great master, you do not own even a black dress coat."

The program consisted of the overture, op. 124, "Zur Wiehe des Hauses"; three hymns, "Kyrie," "Credo" and "Agnus Dei," from the "Missa Solemnis," and a "symphony for large orchestra." That was the Ninth! Henriette Sontag, Karoline Unger, the tenor Haizinger and the basso Preisinger constituted the solo quartet. The basso could not sing high F sharp; so Beethoven made several changes in the recitative. The performance was imperfect in the extreme. Because the orchestra was studying a new ballet, only two (!) rehearsals were allowed for the symphony. The receipts were 2,200 gulden, the net profit was 72 gulden! The theatre charged 1,000 gulden for rent. The regular opera subscribers to the boxes insisted on paying—nothing! Beethoven is said nearly to have fainted when the sorry balance sheet was shown him. The second performance of the Ninth, on May 23, took place before a comparatively empty house. The court remained away, although Beethoven had personally invited the royal family. Only one archduchess appeared. That was the financial success of these first two performances.

Beethoven's contemporaries did not know what to say about the work, so in the beginning they said nothing. Further productions were few and far between: Frankfort and Aix-la-Chapelle, in 1825; Leipsic and Berlin, 1826; and Stettin, in 1827; Paris, 1831; and Dresden, twice in 1838, under Reissiger's direction. "A miserable fiasco," wrote Richard Wagner, who, in spite of most determined opposition on the part of influential persons, performed the work in Dresden, 1846, at an Easter Sunday concert and won for it a ringing triumph. If this grandiose creation is to-day properly appreciated in Germany, the sole thanks are due to Wagner, who first gave us the key to the wonderful structure.

At that time the Ninth was more notorious than fa-

mous. How divided were the opinions of experts may be seen from the following criticisms:

"Next to Christ, Beethoven's Ninth Symphony is the greatest thing in the history of the world." (A Dresden admirer.) "The symphony is one of the greatest deeds of our century." (August Kanne.) "The first movement speaks with the whole, imposing majesty of a god." (Robert Schumann.) "An erraticism of a man made unhappy by his deafness." (Allgemeine Musik-Zeitung, 1828.) "The Ninth Symphony affords me no pleasure." (Mendelssohn.) "The last works of Beethoven make me feel as though I were in a madhouse." (C. Woldemar, 1828.) "This kind of Music makes me sneeze." (Cherubini.) "Those who like the Ninth Symphony like the bizarre better than the inspired, the formless better than the noble." (David Strauss.) "Beethoven lacked aesthetic culture and love for the beautiful." (Louis Spohr.) Hermann Hirschbach wrote in the *Neue Zeitschrift für Musik*, 1838:

First Movement—Well constructed, but monotonous.

Second—Begins well, then grows monotonous.

Third—The Adagio is rather weak. (To this Schumann, who edited the paper, remarked in parenthesis: "Not at all our opinion.")

Fourth—Idea good, but dry in invention, and much too long.

"The finale, with its chorus, is the weakest part." (Leipziger Musik-Zeitung, 1825.) "The Ninth Symphony has one great fault: Brahms should have written the last part." (F. von Bülow.)

The publisher, Schott, of Mayence, paid 600 Rhenish guildens for the work. The score was published in 1826. In 1827 Beethoven announced the metronome marks, in the magazine *Cäcilia*. I mention this because the tempo of the D major Trio (in the scherzo) is rushed most unmercifully by some of our modern leaders. Their error is due to a misprint. Beethoven wished for the tempo of the scherzo dotted half-note = 116, and for the presto half-note = 116. In the modern scores the tempo is given as 116 for the whole note!

Originally the trio was written in 2-4 time, but just before printing Beethoven changed the rhythm to 2-2, or alla breve. He corrected a few measures, and relied on the engravers to make the changes throughout. This was not done.

Richard Wagner did not allow himself to be deceived. At the foundation ceremonies in Bayreuth, 1872, he played the Ninth Symphony, and took the scherzo in a "comfortable, convenient tempo." The precedent for this idiotic modern exaggeration of tempo was set by Herbeck, 1868. He need not be proud of his achievement!

"Heilmann," an opera in three acts and prologue, by Wilhelm Kienzl, composer of "Der Evangelimann," was produced at the Royal Opera on January 28.

Let us get at the story immediately. The book deals with the motive of renunciation. The shepherd, Heilmann, suddenly discovers that he has a mission in life. A fairy tells him so. She tells him, too, that he will be endowed with miraculous healing powers, so long as he shall remain pure, disdain all worldly reward, sympathize with humanity and renounce the love of woman. So soon as he shall desire of earth's pleasures shall he deal out death instead of blessing. Maja, a peasant girl, proves to be the temptress. He cures her of a long illness and she loves him. He returns her love. At once his touch kills Maja's mother. Heilmann curses the girl, and becomes a roaming evangelist. Maja repents, and is on the point of marrying Heilmann's brother, Rolf. The evangelist suddenly appears on the scene. Maja realizes her crime.

A woman begs for help. Maja rushes to Heilmann's arms and dies there, expiating her own wrong and that of Heilmann. Accompanied by cheers he sets sail for a plague infected island.

This description is not poetical, but it covers the main points of the story. You can judge it for yourselves, you who know Wagner's "Parsifal," "Lohengrin," "Flying Dutchman" and "Tannhäuser" and Meyerbeer's "Prophet."

Wagner was fond of the renunciation theme; so is Kienzl, for he has used it also in his "Evangelimann." Wagner is the better man, however.

"Heilmann" is not a new opera; it was written ten years ago, but not produced. Kienzl might well lay it away for another ten years, and then forget all about it. We will, at any rate.

Perhaps that is a bit severe; but, really, why such operas on such subjects and with such music? "Heilmann" is a good enough evening's entertainment in its way. There is a pretty market scene, enlivened with some graceful dancing and pretty waltz tunes, and several of the choruses are well made and effective. The instrumentation is skillful and the handling of the few motifs intelligent and artistic. The work has no set form. The solo passages are sometimes in the style of Wagner, sometimes in the style of Puccini. The ensembles are always in the time honored operatic style.

All this is no grievous indictment against Kienzl. It proves that he knows how to use his material. But there's the rub. He has no material. His musical thoughts are empty, blatant, garish. There are no weight, no eloquence and no conviction in his musical speech. One feels all the time that Kienzl is making music, not feeling it. He prates, he mouths, like a garrulous person who tries to cover poverty of ideas by a multiplicity of words. All this "Heilmann" music is tonal verbiage.

An instance: When Heilmann comes on, his hands upraised in blessing, working his cures, the crowd sings, "Praise to the Lord on High," and they praise the Lord with a miserable "melody" of four notes built on the tones of the tonic C major chord.

Kienzl is a master of stagecraft, and he introduced several episodes, absolutely superfluous, that did not fail to draw the applause of the undiscerning. This applause brought the composer before the curtain several times. He found worthy interpreters in Herr Hoffmann (Heilmann), Fräulein Hiedler (Maja) and Dr. Muck, the leader.

W. Hermann Wolff, the well-known Berlin manager, died on February 3 of cancer of the stomach. He was fifty-seven years old. The bald biographical facts of his career are as follows: He was born in Cologne and studied music with Kroll and Wuerst. In 1878-79 Wolff edited a music paper and wrote criticisms. Later he was a salesman in a music house, and then he became Rubinstein's private secretary. Finally he founded the Philharmonic Orchestra and started his concert agency. Both ventures have been signal successes. The Wolff Bureau grew in magnitude as Berlin developed and Germany prospered after the Franco-Prussian War. Circumstances favored Hermann Wolff and he knew how to use them. He made himself the musical czar of the Continent. Of late years the famous agency owes its fame to the energy and discretion of Hermann Fernow and Charles Wolff, the gentlemen who are now the sole owners of the institution. Under their régime a broader basis of operations and many urgent reforms are promised.

The seventh Nikisch concert was unexciting. Raoul Pugno played Grieg's A minor Concerto. The round French pianist has a masterful technic, exquisite taste and a large, sympathetic tone. Nikisch and his men were best in the last movement (theme and variations) of Tchaikowsky's Third Suite, op. 55. Beethoven's "Eroica" Symphony closed the program.

Singers who have a large following here and who are always deservedly applauded to the echo are Dr. Ludwig Wüllner, Therese Behr, Raimund von Zur-Mühlen and Lula Mysz-Gmeiner.

Of recent violinists, my fiddling colleague, Arthur M. Abell, has told you the tale. Hubermann, Enesco and Wietrowetz were the performers.

Händel's "Acis and Galathea" was sung by the Singakademie. The charming work, over 200 years old, is full of quaint humor and delightful melody. Has it been done in America?

Ferruccio Busoni is essentially not a perfect player of Chopin. The greatest piano composer was a tone poet, and only a tone poet can properly understand and interpret him. Poetry in music is a much misunderstood quality. It should not be confounded with sentimental

THE MUSICAL COURIER.

ity. It is easy to overstep the line that divides the two. De Pachmann keeps his balance with wonderful tact and refinement. Busoni is in no danger of lapsing into maudlin emotion. He is in no danger of lapsing into anything. He is intellectual, he is sane, he is well balanced, he is staid, he is calm, he is critical, he is cold—and that is why he is no player of Chopin.

To hear Busoni at his best was to be at his third recital. Weber, Bach and Franck, that is music of the kind he likes. In it he has few peers on the piano.

Max Pauer is an academical pianist who whiles far from the field where hysterical maniacs claw the keys and wild eyed pounders rend the strings. Pauer's art is healthy, virile, masculine. And, best of all, he knows his strength and his weaknesses, and he builds his programs accordingly. He gives Chopin a wide berth, an example that Busoni might well follow.

Edouard Risler's latest concerts have made a better impression than his first. He is an excellent musician, with reliable technic, firm rhythm, and correct phrasing.

Berlin Gossip.

Repertory at the Royal Opera for the current week: "Prophet," "Faust," "Carmen," "Heilmar," "Samson and Dalilah," "Marriage of Figaro," "Cavalleria Rusticana" and "I Pagliacci." Theatre des Westens: "Marriage of Figaro," "Eugen Onegin," "Vienna Blood," "Fledermaus" and "La Dame Blanche."

The recent "Siegfried" production in Paris was a good measure with which to gauge the standard of musical criticism in the French metropolis. The clever critic of the London *Daily News* has studied these reviews and finds that, "by general assent, the Paris dragon marks the highest point yet attained in true Wagnerian art."

There is a refined vaudeville theatre in town that pays its "second" leader the encouraging sum of 2 marks per day—about 50 cents in American money! For this remuneration the man is required to conduct rehearsals daily, from 9 a. m. to 4 p. m., and to assist at the performance from 7 p. m. to 11 p. m. The balance of his

time is taken up with orchestrating, arranging, &c., for which there is no extra pay. No wonder it is the height of every German musician's ambition to save enough money for a steerage ticket, set sail for America and join the union.

Miss Zudie Harris, the Louisville pianist, will start on an extended concert tour in March. Dates already booked are Magdeburg, Dresden, Leipsic, Lucerne, Munich, Zurich and Geneva. Ludwig Schalk, an American baritone, will assist at these recitals, with a group of songs by Miss Harris.

Mr. Platt, a young American pianist, well known in Berlin's musical colony, announces two concerts, for February 20 and March 7. At the first of these concerts Mr. Platt will play concertos by Beethoven, C minor, and Rubinstein, D minor, and Liszt's "Hungarian Fantaisie."

American Student (just returned home from Berlin)—My parents tried hard to keep me from becoming a musician.

Friend (drily)—I congratulate them on their success.

Mrs. Groenveldt-Chop, of New Orleans, made a hit at an orchestral concert last week in Rendsburg. The gifted artist played concertos by Tschaikowsky and Max Chop. The latter's work, in C minor, is having encouraging vogue this winter.

Miss Adelaide Rehmann, who has been studying with Prof. Dr. Jedlicka for two years, will shortly leave for America, where she is to play at the spring meeting of the Society of Music Teachers of Iowa, at Dubuque, Ia.

Long ere this you will have received news of Dr. Salomon Jadassohn's death, in Leipsic, on February 1, at the age of seventy. He was a pupil of Liszt and Hauptmann. His works on harmony, counterpoint, form, canon and fugue have become standard factors in musical pedagogy. Jadassohn had received some little renown, too, as a composer, but it is chiefly as a theoretician that his name will live in musical history.

Lilli Lehmann's child-husband, Paul Kalisch, the toy tenor, met with no small degree of success at a recent Lamoureux concert in Paris.

The *German Times* contains a description of an elaborate dinner and reception given by Dr. and Mrs. Lawley Yorke. The passage of interest to Americans reads: "The vocal selections rendered by Mr. Kirkham, the gifted tenor, and Miss Ramsey, the talented young vocalist, of Salt Lake City, formed an enjoyable feature of the evening."

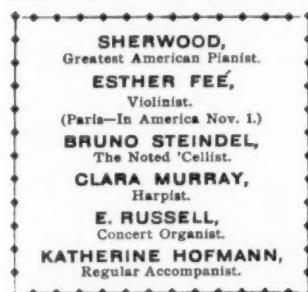
Hans Richter has been engaged as conductor of the Paris "Götterdämmerung" performance in May.

Here is a list of the composers, most of them unfamiliar to American musicians, whose works were performed at the recent festival in Amsterdam: Emile von Bruckenstein, Bernard Zwaers, Karel Smulders, Alphons Diepenbroek, M. H. van't Kruys, Anton Averkamp, Johann Wagenaar, Dirk Schäfer, Peter van Anrooy, Willem Kes, G. H. Witte, Philip Loots, C. H. Coster, Jan W. C. Brandts-Buys, C. F. Hendricks, Jr., Richard Hol, Gottfried Mann, Hugo Nolthenius and Catharina van Remee.

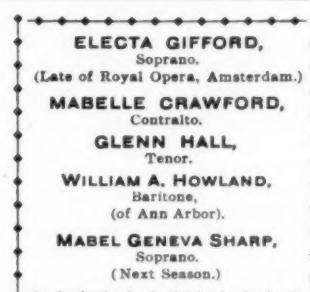
Miss Mary Halton, of New York, made a hit at Hamburg, where she sang the leading soprano role in Hugo Felix's new opera, "Rhodope."

Frederick Lamond is winning success in Frankfort with a series of four Beethoven recitals. The Frankforters have taste.

I have written several times about our big Minstrel Show, which is closely crowding the Royal Opera and the Nikisch concert for first place in public interest. Last week's Dresden *Guide* contained this item on the subject: "Fifty American musical students and society people—a chorus of forty, ten soloists and an amateur orchestra of thirty members—intend to give a grand negro minstrel performance in Berlin on February 14 in aid of some charity. They entertain the idea of repeating the show in Dresden, the proceeds to be devoted to charity, some time in March, and Leonard Liebling came over



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from Berlin this week on behalf of the committee to make some preliminary arrangements and to confer with several of the leading members of our colony on the subject. We understand the project has been most favorably received and keen interest excited.

Somewhere I came across this apt definition: "A vampire is a pale, dazed young man, who vamps an accompaniment to everything with the same three chords."

The Sondheimer sisters, ensemble pianists, from St. Louis, recently gave a concert in Paris. Of the event a Berlin journal says sagely: "Their future lies before them."

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Is this in contradistinction to those pianists whose future lies behind them?

J. W. Otto Voss, an American piano virtuoso, who is establishing a splendid reputation in Germany, played with the Meiningen Orchestra recently at Eisenach. The local papers speak of Voss as "phenomenal" and "great."

Professors of voice production whose methods are sometimes criticised by their rivals should recall that piece of wisdom from one of W. S. Gilbert's plays: "Whenever a person thays an impertinent thing, I conthole myself with the reflection that there's always a thundering good awther to it, if one only knew what it was."

Frankfort-on-the-Main, Germany, with 250,000 population, has the following record for the musical season of 1900-1: Thirty-six grand symphonic concerts, 110 smaller orchestral concerts, six oratorios and twenty-eight chamber music concerts, without counting the opera and a great number of artists' and popular concerts.

"La Pompadour," a new opera by Emanuel Moor, well known in New York, will be produced at Cologne early in March.

It will be remembered that the last movement of Hans Huber's "Böcklin" Symphony is a series of variations, intended to illustrate the composer's feelings on contemplating certain pictures by the famous painter Böcklin. An English critic says: "This would seem to open up an altogether new idea, and amateurs may anticipate with interest Sir A. C. Mackenzie's orchestral work on looking through the current number of the *Graphic*, or Dr. Stanford's Rhapsody on contemplating the portrait of Sir Frederick Bridge!"

HARMONICA.

MILWAUKEE.

THE appearance of Mme. Lilli Lehmann in a song recital at the Pabst Theatre on the evening of January 23 constituted a rare treat for those who were fortunate enough to be present.

Further interest was given the program by excerpts from Wagner's "Nibelungen Trilogy," which were admirably illustrated at the piano by Reinhold Herman, who, in addition, explained their true meaning.

◆ ◆ ◆

The Pabst Theatre was again the scene of one of the season's most important musical events, namely, the appearance of the Chicago Orchestra, under the auspices of the Milwaukee Maennerchor. That this concert, which took place Thursday evening, February 4, did not attract the audience it deserved is rather discouraging for those who have so liberally contributed toward offering the public the very best obtainable.

The entire program, which is of particular interest, is appended:

Concert Overture, <i>Cockaigne</i> (In London Town), op. 40.....	Elgar
Suite, <i>Ein Maerchen</i> (<i>Pohadka</i>), op. 16.....	Josef Suk
Adagio	Vieuxtemps
Polonaise	Laub
E. Baré.	
Good Friday Spell (<i>Parsifal</i>).....	Wagner
Transformation Scene (<i>Parsifal</i>).....	Wagner
Glorification (<i>Parsifal</i>).....	Wagner
Tone Poem, <i>Don Juan</i> , op. 20.....	R. Strauss
Zwei Legenden, aus dem Finnlaendischen Volksepos, <i>Kalevala</i> . <i>Sibelius</i>	
Ruses d'Amour, op. 61 (new).....	Glagownow

◆ ◆ ◆

The last of the ballad concerts, under the direction of Mrs. Garrita Nash, was held at the Pabst Theatre the evening of January 27. This event offered the opportunity of listening to the renowned pianist, Mrs. Fannie Bloomfield-Zeisler. It is no exaggeration to state that Mrs. Zeisler proved herself one of the most wonderful expo-

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ments of piano playing ever heard in this city. Her finished technic, qualities of touch, temperament and refined perception made this artist's playing especially delightful. The varied shading and rhythm exhibited in the waltzes of Chopin conveyed to them a peculiar charm, which proved a revelation to the listener. The Chopin Polonaise, op. 53, was grandly conceived, and showed the enormous virtuosity and thorough musicianship common to all her work. Delightfully sparkling and wonderful in tone production was Liszt's transcription of "Hark, Hark, the Lark!" The final number, "Wedding March and Dance of the Elves" (Mendelssohn-Liszt), ended a concert which will long live as one of the grandest expositions of what a real pianist is capable of.

Assisting at this concert was Mr. Martindell, basso. The young man proved himself possessed of quite a pleasing voice and a fair method. A little more care in the manner of tone production and style in singing ought to make a first-rate singer of him. He certainly has the material.



Thursday evening, February 6, the Arion Musical Club gave a part song concert at the Pabst Theatre, with Joseph F. Sheehan, tenor, and Hermann A. Zeitz, violinist, as soloists. Having had the opportunity of hearing but a portion of the program—the first half—what follows pertains to that alone. That the singing of the mixed chorus and the male section of the club was not up to their usual standard of excellence reflects in no way upon the true worth of the singers or conductor. The fact remains, however, that the singing lacked the precision and accuracy the Arions have accustomed us to; then, too, there seemed a lack of animation and temperament when such was called for. Such things will happen at times without apparent cause, which appeared the case on this occasion. The number for mixed chorus, "Sentence," by Kaun, offered considerable difficulties which the chorus failed to overcome; either on account of insufficient rehearsals or lack of enthusiasm for the composition itself. Of the numbers heard, "In Still Night," by Brahms, was by far the best sung. Mr. Protheroe's "When Love Is Done," which, by the way, is a very fine and pleasing composition, is said to have made the "hit" of the evening, the ladies' section of the club, the Cecilian Choir, doing ample justice to the composer's intentions.

Mr. Sheehan, tenor, is the happy possessor of a magnificent stage presence, a very necessary requisite nowadays. In truth half the battle is won for a singer who appears to advantage personally; the eye is to be satisfied as well as the ear. As a concert singer he failed to completely satisfy. Possibly Mr. Sheehan was indisposed, as he appeared at times to sing with considerable effort. His singing of Fielitz's "The Lilian" was rather monotonous—void of coloring and warmth; thus failing to reveal the varied emotions of what is claimed to be the composer's most beautiful composition. Verdi's "Radiant Aida" appealed more to the singer's inspiration, and it was sung decidedly better. The balance of his numbers being in the last half of the program, no account of them can be given.

Mr. Zeitz, who is known to be an excellent violinist, did not do himself complete justice, although his work was by no means unsatisfactory. His duties as a teacher, occupying so much time as they do, make it extremely difficult to satisfy the demands made upon a soloist; and it is to his credit that he succeeded as well as he did. His numbers included Second Concerto, op. 22 (Wieniawski) and Fantasia Appassionata, op. 35 (Vieuxtemps).



Having failed to attend the concert given by the A Capella Choir, the evening of the 10th inst., I can offer no account of the same, further than to state that the local critics spoke very favorably of the performance. The soloists on this occasion were Mrs. Elizabeth Taylor, piano; Mrs. Pieper, soprano; Carl Brueckner, 'cello, and Wm. H. Williamson, organ.

J. S. VAN CLEVE.—J. S. Van Cleve, of Cincinnati, gave one of his musical interpretations in the Women's Musical Club at Athol, Mass., on February 18. Mr. Van Cleve came to New York to hear the first performance of "Manru" and returned to his home last Friday. Mr. Van Cleve formerly was music critic of the Cincinnati *Commercial Post*, *Times*, *Star* and also the *News Journal*. At present he has a large class of piano pupils in Cincinnati.

"Salamis," the Greek song of victory, by Gernsheim, will be the most important number on the program of the Arion Glee Club concert next month at Trenton, N. J.

tending beyond Elmira; George Morgan McKnight, baritone, director of the club and instructor of Mr. Frost; Miss Mary Selena Broughton and Miss Grace Shaw, pianists.

The first regular meeting of the Euterpean Musical and Literary Society was held recently at the home of the president, J. H. Cox, Toledo, Ohio. After the business meeting a musical and literary program was rendered by Mrs. C. B. Wilkes, Miss Susie Albertus, Mrs. J. E. Wood, Mrs. McKee, Miss Carrie Kniflin, J. H. Cox, Miss Jessie Aberg and J. E. Wood.

The officers of the Ladies' Choral Club, at Winona, Minn., are: President, Miss Jeannette Morey; secretary, Miss Catherine Strouse; treasurer, Miss Abbie Hurlbert; librarian, Miss Effie Schmitz; corresponding secretary, Miss Grace Watkins; executive committee, Mrs. Gertrude Hatcher, Miss Mary G. Deem, Miss S. E. Buck, Miss Jeannette Morey and Edward Taylor.

The regular concert of the Ladies' Musical Club, Seattle, Wash., was given on February 10. The program was arranged by George W. King and Mrs. W. C. Taylor. Among those who participated were Mrs. W. C. Taylor, Miss Elsa Deremeaux, the Pleine Piano Quartet, Frank Atkins and Max Elster. The club chorus, under the direction of Prof. H. S. Sharpe, sang two numbers.

The Pilgrim Choral Society, of Montclair, N. J., of which Valentine Youngman is the director, gave its second annual concert in the First Congregational Church on the 7th. The program was confined to the oratorio "Paradise," the music of which was composed by John Fawcett. The soloists were Miss Julie M. Young, soprano; Mrs. W. T. Ropes, contralto; Elliott Marshall, tenor, and Robert H. Stanley, bass.

Plans are being developed for the establishment of a well equipped music hall in the city of Milwaukee, Wis. Miss Helen Glenny, the secretary of the Arion Musical Society, is one of the movers in the plan, and it is said that already two Milwaukeeans have pledged themselves for subscriptions each toward the enterprise. The plan is to construct the building after the plan of the Kansas City hall for solely concert, lecture and convention purposes.

The executive committee of the White River (Vt.) Musical Association proposes to try a plan which, if it can be successfully carried out, will result in a musical festival next May. The selection of Prof. Charles H. Morse as musical director of Dartmouth College has given an impetus to musical matters. Musical classes have been formed at Hanover and Lebanon, and one is contemplated at White River Junction, all under Professor Morse's direction. It is proposed to combine these classes with the musical association and have the chorus thus formed drilled and prepared for a festival by Professor Morse, home talent to be a feature of the occasion.

The first Treble Clef concert at Leavenworth, Kan., under the direction of Carl Busch, of Kansas City, was given on the 6th in the Opera House. Since Mr. Busch took the directorship of this club the membership has grown from twenty-five to eighty-five. The members of the club are Miss Bishop, Mrs. Brown, Miss Farrell, Miss A. Forrester, Mrs. Harmon, Mrs. Kauffman, Miss Kirmeyer, Mrs. Keach, Miss Lange, Miss Dudley, Mrs. Anthony, Miss Dill, Miss Mason, Mrs. G. Speers, Miss Taschetta, Miss Page, Mrs. Farris, Miss Giacomini, Miss Staiger, Mrs. Waldo, Miss Ritchey, Miss Wilcott, Miss G. McGonigle, Miss H. Ettenson, Mrs. Worswick, Mrs. A. Ackenhausen, Miss Mann, Mrs. Dr. Nichols, Mrs. K. Wulfskuhler, Mrs. Feth, Miss B. Kunz, Miss Van Duzee, Miss Blanpied, Miss Combs, Miss Brewster, Miss Schoonmaker, Miss M. Masterson, Miss J. O'Keefe, Miss Weaver, Miss Hinds, Miss Cretors, Mrs. Wm. Jones, Miss Allen, Miss Bernstein, Miss Bauman, Miss J. Forrester, Miss Havens, Miss Hesse, Miss Johnson, Miss Kiser, Mrs. Harrington, Miss Henderson, Mrs. O'Keefe, Miss Pfefferkorn, Miss Mordaunt, Miss A. Evanson, Miss Niehaus, Miss Phelan, Miss Rothenberger, Miss Ryan, Miss Taylor, Miss Haas, Miss Cartwright, Miss Willard, Miss L. Ettenson, Miss Garvey, Mrs. Vogel, Miss Wilson, Miss Rohr, Miss Lou Jameson, Miss S. McGonigle, Miss Kunz, Mrs. A. Lange, Mrs. Frazier, Miss McClaughry, Miss Traxler, Miss Jackson, Miss O'Neill, Miss Masterson, Miss Hamlin, Mrs. Menoher, Miss Hermann, Miss Brueggen, Miss E. Taylor, Miss B. Leach.

ARONSON'S MARCH.—Rudolph Aronson has just completed the score for military band of his new march entitled "First in Command," which he composed specially for and dedicated to His Highness Prince Henry of Prussia. The march is to be performed by the band accompanying the Prince during his tour of this country.

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BUFFALO.

BUFFALO, February 13, 1902.

THE season of grand opera in English has been followed by a renewed interest in music in many directions. The first two of the recitals at the Teck by the Grau artists were given by Mme. Suzanne Adams, assisted by Leo Stern, 'cellist, and Madame Schumann-Heink, accompanied by John Lund. These artistic recitals were attended by large and appreciative audiences.



January 26 was given the first of the series of five Sunday night concerts, under the direction of Joseph K. Hartfuer.

Mrs. Minchan, Buffalo's favorite contralto, was the soloist. Mrs. Minchan was in splendid voice, and her selections were given artistically and in her own pleasing manner.



At the Immaculate Conception Church in Edward street Sunday evening there was a sacred concert and lecture, under the direction of William S. Waith. The following participated in the musical program: Miss Kate Tyrell, soprano; Mrs. Clara Barnes-Holmes, alto; J. R. Williamson, tenor; R. O. Riester, baritone; George C. Sweet, bass. The ensemble work of this well-known quintet of the First Presbyterian Church is remarkable, and no concert this season has given more genuine pleasure to music lovers than this one.



Miss Edith Sterling Nichols, who spent the last two years in Boston pursuing her musical studies, gave a song recital in the Twentieth Century Club January 23. Miss Nichols' selections were of the best and were given in a scholarly manner. Much attention was given to details, and Miss Nichols proved her thorough training.

Among the numbers enthusiastically encored was Miss Nichols' own composition, "Two Birds," a bright, dainty little creation.

Mrs. Frank Davidson was the accompanist of the evening, and her artistic work deserves the most unalloyed praise.

Richard Fricke, 'cellist, gave his numbers in his well-known musicianly manner, and with beautiful tone effects.



The concerts given by Holy Angels' Choir Glee Club, January 27 and 28, were of unusual excellence. Ralph Kellert, the Russian boy violinist, assisted, and won well deserved praise by his masterful reading of well-known compositions by the masters. His repertory includes selections by Bach, Beethoven, Svendsen, Mendelssohn and Wieniawski.

The Glee Club, under the direction of the capable organist and musical director of Holy Angels' Church, H. Collier Grounds, gave their choruses in a most acceptable manner.

The fifth recital of the series, "Six Evenings with Great Composers," given by Mr. and Mrs. Szag at their home, No. 178 Bryant street, was given on Friday evening, January 24. Mr. and Mrs. Szag are proving themselves to be most valuable additions to local musical circles. Their readings are scholarly and artistic. The thoroughly cultured musician is stamped upon every selection given. These evenings with great composers are helping to raise the standard of musical taste in the city, and such efforts cannot be too highly praised.

On Thursday evening, February 13, at 8:30 o'clock, a concert was given at the Twentieth Century Club by Miss Anna Otten, violinist, and Herbert Witherspoon, vocalist.

A recital by Miss Marie Watson, contralto, assisted by Miss Cora Taylor, pianist, was given at the studio of Mrs. Clara E. Thoms on Saturday evening.

Ludwig Schenck, head of the violin department in the Buffalo School of Music, is conductor of the Rochester

Choral Society, an organization numbering one hundred members.

The Westminster Club held its regular monthly meeting at the residence of Charles L. Denison, 100 Hodge avenue. Thomas M. Osborne, of Auburn, N. Y., gave an address on Beethoven, and illustrated the same by a rendition of the Fifth Sonata. This entertainment was a rare treat and appreciated by all lovers of music.

A clever musical fantaisie, "Ex Libris," written by Arthur Detmers, was recently presented in the hall of the Twentieth Century Club, and proved most enjoyable.



One of the most pleasing of the recent concerts was that given at the Twentieth Century Club by the Lyric Quartet, under the direction of Laurence H. Montague.

The first part of the program consisted of miscellaneous numbers, the last half being devoted to Miss Lehmann's dainty and beautiful "Daisy Chain."

Mention only needs to be made of the individual members of this quartet to assure the public of a successful concert.

Miss Chase, who recently came from New York, has a pleasing soprano voice of good range, and is bright, vivacious and always artistic.

Miss Ada Gates has one of the most magnificent contralto voices in the city, her lower tones resembling those of a beautifully toned organ.

Frederick Elliott, so well known for many seasons upon the concert platform, was in splendid voice, and always wins favor by giving all selections with a wealth of temperament.

No baritone is more widely or favorably known in Buffalo than Mr. McCreary, and his work at this concert reached the same high standard that is customary with him.

Mr. Montague's piano work won much deserved praise.



Three concerts were given last week at the Teck Theatre by Mr. Roney's five talented boys of Chicago, under the auspices of the board of trustees of the Buffalo Children's Aid Society, for the Newsboys' and Bootblacks' Home. The boys delighted all with their vocal and instrumental selections, and Mr. Roney's efficient training was most evident.



The last concert of the Orpheus, February 3, was up to the usual high standard of the entertainments by this society and was largely attended. The choruses most enjoyed were "Old Black Joe," arranged by Van der Stucken; "Wein, Weib und Gesang," Strauss. The string orchestra played with its usual effectiveness, under the baton of Director Lund.

The soloists were Miss Louise B. Voigt, soprano, of New York, and Richard B. Overstreet, of the same city.

Miss Voigt's selections were given with dramatic fervor, and she is the possessor of a powerful voice of wide range.

Mr. Overstreet's fine voice was heard to advantage in his selections.



The Buffalo Chamber Music Club, Miss Marie Miller, soprano, and the Orpheus Male Quartet gave a thoroughly enjoyable concert to an audience of 800 in the Gowanda Opera House last Tuesday evening.



The Ionian Musical Club gave its fifth recital at the studio of Mrs. Nellie M. Gould this week.

The works of Schumann and Schubert were studied. Miss Marie Miller, the popular soprano of Richmond Avenue M. E. Church, favored the club with Schubert songs, showing a powerful and beautiful voice under perfect control and much dramatic power. Julius Singer gave a violin solo, by Wieniawski, with beautiful tone and fine technic, showing the spirit of an artist. Frederick

Eccleston, of the Lockport Conservatory, rendered two violin selections with much brilliancy, in bowing and fingering proving his superior training.

The Ionian Male Quartet, composed of Messrs. Steinmann, Vorhees, Taylor and Parke, gave their selections with splendidly balanced voices and much expression.

N. M. G.

ROSENTHAL IN PARIS.

MORIZ ROSENTHAL appeared at a Lamoureux concert in Paris January 1 and had brilliant success, as already recorded in these columns. The London *Times* affirms that "the audience manifested its joy in every known way, even jumping on the seats and flinging hats into the air," and the Paris edition of the New York *Herald* writes: "Herr Rosenthal played in a way that made me envy the rapt amazement of those who were listening to him for the first time, played with a stupendous mastery of all the resources of the pianist's art, guided and dominated by a splendid musical instinct, chastened and refined by experience." To these we add some notices from the Paris journals:

The great attraction of the concert was the appearance in the program of the name of an artist who is famous abroad, but had never been heard in Paris (except when as an "infant prodigy" he appeared twenty-three years ago at the Salle Pleyel). We speak of Moriz Rosenthal, of Vienna. He played the Concerto in E minor of Liszt, whose pupil he was. It was truly marvellous. He is an incomparable virtuoso. His mechanism possesses an energy, a suppleness and a clearness quite extraordinary; no one could play in a more beautiful style or with more profound comprehension. All the world was enthusiastic. He was recalled and recalled, applauded and applauded, till he consented to play two pieces not down in the program.—*Journal des Debats*, January 14.

Moriz Rosenthal, who comes to us from Vienna, was preceded by a well justified reputation. He was a pupil of the great Liszt. He retains from the old master a strong and refined virtuosity, with a poetic sense always awake. Liszt, he says, "loved in him a dominant taste for ideal culture." He excels in interpreting, in their fine lines, and their visionary profundity, the last sonatas of Beethoven, and no one equals him in making live before an audience the Polish inspirations of Chopin, where heroic aspirations end in sobs or are prolonged in dreams, passionate poems, tender and ecstatic, or the familiar pieces of Schumann and the airy songs of Franz Schubert.

We could judge of Rosenthal's merits by his execution of the Concerto in E minor of Liszt, a proud and varied work, most characteristic of all the symphonic productions of the author. The virtuoso's style is marked by amplitude and brilliancy. His mechanism is impeccable. He will appear soon in a series of concerts, where he will pass in review the classic and modern masters. He will certainly have a triumph. His Vienna reputation is already consecrated in Paris.—*Le Gaulois*, January 15.

The interest of the Lamoureux concert consisted in the first appearance in Paris of the celebrated pianist, Moriz Rosenthal, for it is certain that the public has forgotten his appearance as an "infant prodigy" at the Salle Pleyel twenty-three years ago. He played yesterday the E minor Concerto of Liszt with such bravura and such brilliancy that the audience, in its enthusiasm, redemanded a piece. He played two with no less success. He will soon enable us to take his measure in four recitals, during which he will pass in review the great masters of the piano.—*Le Figaro*, January 13.

M. Moriz Rosenthal, who so completely inflamed the audience the other Sunday at the concert Lamoureux, gave yesterday his first recital, the success of which was enormous. In this rare seance the talent of the celebrated Vienna artist was displayed with magnificent authority. What constitutes the superiority of M. Rosenthal over his colleagues in pianism is, in addition to a surprising virtuosity and his qualities of tenderness, of poetry and of force, a certain personal, indefinable impetuosity which he brings to the interpretation of the works of Chopin especially. No one understands or plays the music better. We even believe that no one ever gave the finale of the Chopin sonata with such a "sauvagerie" of brio. But not merely did Rosenthal execute remarkably the dolorous and dreary inspirations of Chopin; he renders with infinite perfection the furious movement and the exquisite delicacies of the music of Couperin and Scarlatti.

It was a marvel to hear the "Etude sur une valse de Chopin" of M. Rosenthal and the "Fantaisie sur Don Juan" of Liszt, rendered by such a virtuoso. Let us say, for it is the truth, that there exist few foreign artists more deserving of the applause of music lovers than Moriz Rosenthal.—*Le Matin*, January 15.

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MUSICAL PEOPLE.

Miss Schuster and Mr. Pease gave a recital recently in their studio, Grand Rapids, Mich.

A song recital was given by Miss Lenore Sherwood Pyle at Youngstown, Ohio, on the 13th.

Marie Louise Chisholm and Collins Buchanan gave a musical recital at Elgin, Ill., on the 10th.

On the 19th Miss Chapin, soprano soloist at the First Church, gave a song recital at Waterbury, Conn.

Arthur Korthauer has arranged a series of musical recitals which are to be given at Toledo, Ohio, during the month of February.

At her studio in Jamestown, N. Y., the pupils of Mrs. Fern Pickard Stevens in piano and voice culture gave a recital early in the month.

A concert at Staunton, Va., on the 11th was of unusual interest. Miss Sigsbee, Mr. Pierce, Mrs. Coleman and Miss Peck were the soloists.

"In a Persian Garden," with Oriental settings, was recently given at Seattle, Wash., with Miss Grace Bradley, Mrs. Norton, Mr. Alexander, G. Magnus Schutz and Boyd Wells as soloists.

A duet evening was given by Mrs. Samuel Richards Gains and Miss Emma Beyer, assisted by Melzar Chaffee and S. R. Gains, accompanist, at Mr. Gains' studio, Detroit, Mich., February 12.

Miss Minor, Miss Randolph, Mr. Scrivener, Miss Watkins, Mr. Hoen, Mr. Matthews and the Virginia Glee Club took part in a musicale on the 11th at the home of Mrs. Claiborne Watkins, Richmond, Va.

The choir of the First Reformed Church, Syracuse, N. Y., gave its annual concert recently, under the direction of Hamlin E. Cogswell. The cantata "Hiawatha's Wedding Feast," by Coleridge Taylor, was the central feature of the concert.

In the musicale given by Mr. Dudley in Association Lecture Hall, Mobile, Ala., February 14, he was assisted by Miss Waldauer, Miss Kittiebelle Stirling, Mrs. Larretta, Mr. Armour, Miss M. Gusman, Miss Tilden, Miss Davis and Miss Georgia Stirling.

A musicale was given in Morristown, N. J., on the 9th, at the home of Mr. and Mrs. George H. Dalrymple. It was the third anniversary of their wedding, and for the occasion a special program of instrumental and vocal music was prepared. The following took part: Miss Ruby Gerard-Braun, W. B. Parsons, Andrew E. Voss, Oscar E. Hawley and Sidney A. Ballwin.

The musicale held at the residence of Mr. and Mrs. Benjamin Ford in Crafton, Pa., on the 13th, was one of the most enjoyable ever given by the Ladies' Aid Society. The contributors to the program were Miss Myrtle D. Bierer, of Pittsburgh; Miss Ida Gabb, of Carnegie; Cyrus Clark, C. J. Farrar, Robert S. Chess, Miss Myrtle V. Holmes, Miss Anna L. Safford, Miss Lola G. Cratty and Miss Schinneller.

At Utica, N. Y., the following took part in a recent musical entertainment when "Egypta" was produced: Florence S. Adams, Margaret E. Roberts, C. Alice Salisbury, Mary E. Pritchard, Margery Evelyn Young, Maude A. Thomson, Estella M. Dewhurst, Bertha M. Dewhurst, Vida M. Owston, Dorothy Evans, Margaret Roberts, Nellie Roberts, Elizabeth Weldon, Julia Thomson, Gertrude Benson, Louise Joyce, Alice B. Jewett, Rose M. Riley, Mrs. David

Burke, Mrs. A. D. Evans, Mrs. J. K. Thomas, Mrs. Lelia Lawrence Cline, Carrie Payne Lewis, M. Frances Cook, Jessie Miller Cackett, Florence Scheehl, Hattie Williams, Bessie Keiser, Lucretia Shaw, Frances B. Donohue, Edna Hastings, Elizabeth Jackson, Annie Morris, Mary Roberts, Elsie Stillwell, Ruth Hastings, Belle Jones, Lillian Excell, Cora Bossert, Blanche Bossert, Annie Moore, Baldy Souer, Mae Pugh, Stella Danley, Madge Woodhull, Florence Broadbent, Susie Jones, Cora W. Roberts, Mrs. William Ladd, Emma A. Hall, Lila M. Jones, Elizabeth Peck, Ada Van Nort, Julia Lettinger, Winifred Walker, Jennie Beltz, Mabel Thomas, Ada Greenia, Emily Harris, Lulu Farrar, Clara Seigel, A. H. Williams, A. Hodinger, Nellie Roberts, Katharine Parry, Jennie Ellinwood, Cornelia L. Finkle, Miss Heckler, Geneva Sexton, Belle Sexton, Cecelia Mahoney, Mary E. Neal, Catharine Campbell, Edna Williams, Jennie Roberts, Mary K. Roberts, Elizabeth Jones, Hannah J. Roberts, Louise Latimore, Kittie M. Bartholomew, Margaret Evans, Gertrude M. Ludden, Gertrude L. Hays, Nellie Nickel, Marie E. Snyder, Emma Nickel, Sadie L. Finkins, Edith Davies, Louise Nickel, Louise Rick, Emma Stephen, Louise Dressel, Margaret Evans, Esther E. White, Anna Nickel, Mrs. D. A. Yeomans, Mrs. Humphrey Hughes, Jennie Boyser, Cora Erhardt, Ella Pelton, Isabella Cameron, Anna Brady Jones, M. Elizabeth Hale, Susie Jones, Mary Thomas Hardiman, Ella Godfrey, Nellie Stanley, Sarah Williams, Ella Hibbard, Alice Hughes, Elizabeth Hughes, Elizabeth Follett, Annie V. Suter, Maud Young, Helen Kingman, Florence Jones, Emma Williams, Anna Bancroft Willis, Mrs. W. G. Williams, Mrs. F. Chapman, M. D. Cahill, Edith Suter, Martha Appler, Katherine Appler, Gertrude Jones, Mabel Evans, Bessie M. White, Emma Erhardt, Emma C. Wagner, Caroline Ammann, M. L. Hill, Helen N. Murray, Berrita Ross Gray, Lizzie Evan Jones, Anna M. Thomas, Margaret E. Foulker, Anna Z. Martin, Sarah Somers, N. Belle Greenia, M. Louise Kingman, Lulu Mehan, Belle D. Lounsbury, Daisy G. Smith, Lottie A. Moss, A. Dill Cook, Sophia H. Dilker, Sara Boyer, Mrs. C. E. Griffith, Mary Mahoney, Hattie Kessler Shaw, Sophie M. Hopkins, Carrie Beeman Griffith, Irene P. Berg, Susie B. Maffitt, Nettie Freeman-Moore, Vina Freeman, Nellie E. Robert, Bertha Peters, Bessie Hall, Benita Gray, Minnie Hall, Adelaide Roberts, Bertha Riker, John Dagwell, Theo. S. Geerer, Benj. A. Roberts, J. Ward Willis, Wellington S. Jones, James McKenna, William Williams, Elliott H. Stewart, Sidney Matthews, D. H. Williams, John G. Schroeder, Eugene A. Hieber, R. W. Surridge, T. H. Mitchell, James Dickinson, W. E. Davies, Thomas M. Jones, F. W. Bartholomew, E. W. Frost, S. D. Tozer, W. J. Harvey, Owen Owens, Ellis O. Williams, Burt H. White, William H. Mitchell, John H. Payne, Raymond Marsden, Harry B. Cline, John B. Foulkes, Herman Wameling, Fred Graff, Jr., Carleton B. Jones, Harry Haigh, Robert H. Thomas, Clinton E. Williams, James Meehan, R. H. Martin, Charles J. Evans, F. Lisle Wadman, Russel Wheeler, Earl Irwin, A. A. Scheer, J. R. Hughes, George E. Daniels, B. L. Hitchcock, Leon Moore and Clarence Goodale.

"Magnificat."

WE have received from Robert W. Forcier a copy of a "Magnificat" and "Nunc Dimittis," published by Novello, Ewer & Co. The composition is somewhat better than the regulation church composition, but the printing of the publication itself, as well as the text printing, is of a cheap order; at least the copy that is before us is very bad for the eyes, and the kind of type used with gray ink makes it hard for the sight. As a matter of course much money cannot be spent upon compositions of this kind; they must be brought out in a cheap manner in order to be sold, but it is a sad state of affairs that music which is good music should not always be published in the best way possible.

THE MUSICAL YEAR 1901.

No. III.

If we turn from the stage to the concert hall and look at absolute music, that is, in the first place, symphony and suite, we cannot escape the conviction that for the present the days of symphony are numbered. Brahms is really the last symphonist *de pur sang*. To-day in Germany, as regards symphonies for public performance, they proceed from musicians who are not in a position to fill the demands of the symphonic framework with befitting contents, or those who out of curiosity busy themselves in this field. In both cases it is labor in vain. After this preface I may record a symphony by Hans Herrmann (Cassel), by Weingartner (G major, Essen), Camillo Horn (F minor, Teplitz), Glazounow (C minor, Mannheim), of which works perhaps one has been already performed. On the borderland between the symphony and the symphonic poem is Hans Huber's "Bocklin Symphony," of which the first three movements are absolute, the last relative, music. It was produced with success in Basel and Cologne, but its star set in Berlin. Mahler's Fourth Symphony, which in the fourth movement called in the voice to assist (Vienna, Munich, Berlin), pleased only those who were determined to be pleased in any case. In the same borderland may be placed the Variations on "Wer nur den lieben Gott lasst walten," by G. Schumann; the "Victory Symphony" of Heinrich Schultz-Bentheim (Dresden) and the "Episodes Chevaleresque" of Sinding (Dresden). In the field of suite may be mentioned a condensation of Rameau's ballet movements (Mannheim).

While the crop of symphony has been light, that of symphonic poems has been more abundant. The concert programs swarm with symphonic poems. It is questionable whether any of all these productions will reach posterity, so I merely register, without claiming completeness, Leo Blech, "Die Nonne" (Dresden); Walter Petzet, "Botschaft an das Glück" (Karlsruhe); Max Buchat, "In den Alpen" (Paderborn); H. Zollner, "Waldphantasie" (Berlin); Ernst Heuser, "Unter tropischen Himmel" (Munich); Loeffler, "The Death of Tintagiles" (Boston); Averkamp, "Elaine and Lancelot" (Berlin); Volbach, "Es waren wei Königskinder" (Dresden, Berlin); Dvorák, "Goldenes Spinnrad" (Vienna); Hansegger, "Barbarossa" (Leipsic, Hamburg, Frankfort); Schilling's "Symphonic Prologue to King Edipus" (Schwerin). R. Strauss has taken a rest this year, and the "Heldenleben" still waits for a successor.

The most unsatisfactory point in this connection is that the dazzling instrumental brilliancy of these new symphonic poems has rendered the public apathetic to the stricter, simpler forms and colors of the classical symphony. Not only Haydn and Mozart, but Mendelssohn and Schumann suffer thereby. Did not one of the "moderns" lately describe a revival of Schumann's Overture, Scherzo and Finale as the "disinterment of a mummy"? More satisfactory was the field of choral works. Yet even here the great hits have been few and many of them merely local successes, and from perhaps religious considerations. Still the industry displayed in this field must be regarded as satisfactory, and I register Grammann's "Trauer Cantate" (Leipsic), Joseph Fischer's "Althenischer Frühlingreigen" (Leipsic, Aix la Chapelle), Kremsner's "Hymn to the Madonna" (New York). W. Berger's "Gesang der Geister über den Wassern" (Cologne, perhaps earlier?), G. Mahler's "Das Klagende Lied" (Vienna), Raucherecker's "Durch Nacht zum Licht" (Strassburg), Mai's "Cassandra" (Berne), Thieriot's "Am Traunsee" (Dresden), Urspruch's "Frühlingsfeier" (Frankfort, Crefeld), a work which may probably have a longer life; Woysch's "Passions Oratorium" (Cologne), Hugo Ruckbeil's "Gerlinde" (Darmstadt), George Hartmann's "Frühling und Liebe" (Konigsberg), G. E. Stehle's "Frithjof's Heimkehr" (Reichenberg), H. von Herzogenberg's "Erntefeiern" (Ber-

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lin), Klughardt's "Judith" (Dessau, Magdeburg), Th. Müller-Reuter's "Hockelberend's Begravniss" (Cologne), C. A. Lorenz's "Croesus" (Altona). Of French works we need only mention G. Doret's "The Seven Last Words of Christ" (Rotterdam and Brussels), "The Vision of Dante" (Paris), and in Italy Perosi's "Moses" (Milan).

There has been great activity in the realm of older choral works, and not only the immediate, but the earlier past has been ransacked for material for the concert hall. Max Bruch's star seems to be declining; "Odysseus," "Achilleus," "Lied von der Glocke" seem not in demand, and his latest, "Gustav Adolf," had only limited notice. More sympathy was shown for Klughardt's "Destruction of Jerusalem" (Cleves, Dresden, Worms, Wurzburg, Wiesbaden, &c.), and Hugo Rohr's "Ekkerhard" had favorable reception in West and South Germany (Cologne, Dort, Munich, Stuttgart, Wurzburg). C. A. Lorenz, with his "Jungfrau von Orleans," made his way to Barmen, Posen, Lauban and Leuwarden, in Holland. Add Th. Gony's "Polyxena" (Wiesbaden), Nietzsche's "Hymn to Life" (Essen), Wuliner's "Te Deum" (Dusseldorf), Dvorák's "Requiem" (Vienna) and "St. Ludmilla" (Prague), Liszt's "Christus" (Dortmund, Crefeld, Schreck's "Christ the Risen" (Brake), Reinharter's "Jephthah and His Daughter" (Weilburg), Heger's "Manasseh" (Greiz, Bingen), Spohr's "The Saviour's Last Hours" (Cassel, Pforzheim), Lux's "Coriolanus" (Dortmund), Albert Becker's B flat minor mass (Stuttgart), E. H. Seyford's "Aus Deutschland's grosser zeit" (Stuttgart). Mozart's C minor Mass revived by Aloys Schmitt was given in Berlin, Frankfort and Mannheim. In French works there reappeared "La Tarre Promise" (Tournay), Tinel's "Franciscus" (Trèves), and "Godeleva" (Löe), Berlioz's "Damnation de Faust" (Monte Carlo in scenic form), César Franck's "Beatiitutes" (Rouen, Berlin), Saint-Saëns' "La Nuit" (Crefeld). Of Italian works may be recorded Palestrina's "Missa Papae Marcelli" (Berlin), Perosi's "Resurrection" (Madrid) and Enrico Bossi's "Song of Songs" (Frankfort, Rotterdam). In this department then the concert hall has been active.

SIMON BUCHHALTER'S CONCERT.—Simon Buchhalter, pianist, will give a concert on Sunday, March 2, at Carnegie Lyceum, assisted by the following artists: Miss Caroline Montefiore, soprano; Hans Kronold and Carl Venth, with Carl Bruchhausen accompanist. The concert promises to be a brilliant affair. The program follows:

Trio	Rubinstein
Messa, Buchhalter, Kronold and Venth.	
Aria from II Pagliacci	Leoncavallo
Miss Caroline Montefiore.	
Morceau de Salon.	Vieuxtemps
Carl Venth.	
Nocturne, F sharp major	Chopin
Etude, op. 10, No. 12	Chopin
Scherzo in B flat minor	Chopin
Simon Buchhalter.	
Barcarolle, A minor	Rubinstein
Wedding Day, op. 65	Grieg
Simon Buchhalter.	
Adagio	Bargiel
Caprice	Goltermann
Hans Kronold.	
Bettler-Liebe	Bunger
Es War Ein Alter Koenig	Rubinstein
Ob Heller Tag	Tschaikowsky
Miss Caroline Montefiore.	
Liebesträume	Liszt
Venezia e Napoli	Liszt
Simon Buchhalter.	

MARY LOUISE CLARY.—Mary Louise Clary was heard at a special performance of Rossini's "Stabat Mater," at Peddie Memorial Church, Newark, N. J., February 16. The other members of the quartet were Miss Bertha Clary, soprano (who, by the way, is a sister of the soprano), Mr. Rappaport, tenor, and Dr. Carl Dufft, basso. Miss Clary has been re-engaged for a second performance of the same work in Newark for March 2.

FANNIE BLOOMFIELD-ZEISLER'S RECITALS.

Enthusiastic Criticisms from Cleveland and Rochester.

FANNIE BLOOMFIELD-ZEISLER'S recitals continue to attract large and enthusiastic audiences and criticisms that speak highly for the discrimination and knowledge of the critics. Appended are the criticisms from Cleveland, Ohio, and Rochester, N. Y.:

ZEISLER AND HER GREAT ART.

At Willson Avenue Temple She Sways a General Audience at Willson Avenue's Foremost Pianist—This Woman of Genius Is Now in Her Prime.

Fannie Bloomfield-Zeisler demonstrated before an audience that crowded the Willson Avenue Temple to its utmost capacity last night that she was a pianist who, on every plane of diverse standpoints, could sufficiently arouse the emotional responding in all, appeal to the impressionistic sense latent in most people, delight the ear of the dilettante in her more showy and catchy numbers, and compel the admiration of the musically and critical portion. By the latter group she won acclaim anew as America's foremost pianist. To the believer in American possibilities in art this means much.

Zeisler is always essentially feminine, even in her most powerful moments. The twenty-five years during which she has been a concert pianist find her in her prime and matured. Slight and almost attenuated in build, her intellectual features revealing the Hebraic type, she signifies dominant intellectuality and artistic concentration, with which she builds up climaxes of unsuspected power and sonority.

She has a many sided art, and the program showed its gradations worthily. It was built well to balance appreciation of various elements in an audience gathered for a general entertainment rather than for a piano recital.

Different is the Liszt transcription of the "Erkling," Schubert's immortal setting to the Goethe classic. This was invested by her with the subtle and complex elements of the allegory. Her command of tone color pictured vividly the varying voices of the distracted father, the innocent child and the weird, unearthly tonality of the Erkling's ghostly spell and fascinations; and united these into the sombre, impressive finale of death. Here was technique, style and expression glorified.

This and the Schubert "Marche Militaire," earlier in the program, Mrs. Zeisler made, as she has done before, peculiarly her own, interpreting them with especial insight.

She played the Etude, op. 10, No. 5; the romantic and emotional Nocturne, op. 37, No. 2, and the magnificently brilliant Polonaise, op. 53. Here she interpreted Chopin in his most adequate demands. Starting with an impeccable technique she defined the varying nuances of the composition with illuminating art; her phrasing was clear and significant, her runs and passage work clean cut and brilliant, and her climaxes attained breadth and power.

The real genius of the erratic Chopin was at the command of this frail woman. She added a quiet nocturne for a vociferous encore.—Cleveland Leader, November 26, 1901.

Before an audience that filled the large Temple Auditorium to overflowing Wednesday evening Fannie Bloomfield-Zeisler gave an exhibition of her skill on the piano that has won for her deserved fame and triumphs.

Very few trick or show pieces have place in her program, which is sprinkled throughout with a liberal representation of Chopin. The one decided exception was the Leschetizky arrangement of the andante finale from "Lucia." It is played entirely with the left hand, and the manner in which the familiar strains of the oft-sung sextet are nevertheless brought out is wonderful.—Cleveland World.

CROWD HEARS MADAME ZEISLER.

Cleveland's Favorite Pianist Warmly Greeted at the Temple. Fannie Bloomfield-Zeisler was enthusiastically received at the Temple last night. Madame Zeisler is a favorite in Cleveland. Whenever she comes crowds gather to hear her, and her recital is sure to be a success.

Her program last night was a magnificent one, and was well received by the people who crowded the big Auditorium to the doors and stood in rows throughout the evening.

The group of selections from Chopin were especially fine, and were interpreted with great depth of feeling and wonderful technical finish.

The "Marche Militaire" of Schubert was also rendered with the greatest of skill.

The powerful beauty of the "Erkling," which closed the program, was wonderfully given, the music in its rise and fall, its mingled strength and sweetness, telling the story of the frightened child, the storm and the tragic end of the ride through the night.—Cleveland Plaindealer.

ROCHESTER RECITAL.

The natural impulse after hearing Madame Bloomfield-Zeisler play is to write a panegyric. She has so many virtues, her technic is as nearly immaculate as anything human can be, her sensibility

is extreme and, within the limits of her ego, her interpretations are re-creative. But unrestrained enthusiasm, though it lends itself to verbal pyrotechnics, is not critical, and the impulse to yield to it must be resisted.

Last night's house at the Lyceum clearly showed, by the varying warmth of its applause, that there were several degrees in the scale of its appreciation. But of course this was due in large measure to personal preference in the matter of the music played. For example, Liszt's showy paraphrase of Mendelssohn's "Midsummer Night's Dream" music was rapturously received. It is Mendelssohn seen through the medium of Liszt, the virtuoso—quite an inferior person to Liszt, the author of the "Liebestraume," one of which, by the way, Madame Bloomfield-Zeisler played—and played divinely.

But it must not be inferred that any fault is found with the artist's reading of the Mendelssohn-Liszt number. Never for an instant was the Liszt edifice of bravura allowed to hide from sight the beautiful fabric created by the fay-inspired fancy of the boy Mendelssohn. The elfin measures tripped with the lightness of sylphs in an atmosphere tremulous with moonbeams. Here the control of the pianist ran level with the mood of the composer.

But it was not so in the Beethoven Sonata. It was the one in A flat, No. 3, op. 31. The reading was Mozartian in delicacy. The gradation of tone in the scale passages of the allegro, the incisiveness of the staccato octaves in the scherzo, and the filigree daintiness of the phrasing of the presto con fuoco were an aesthetic delight.

Is it not James Huneker who launches an invective against women who play Chopin? He should hear Madame Zeisler play the A flat Polonaise and he would recant and expiate his heresy in sack-cloth and ashes. Perhaps he has already done so. In this composition it seemed indeed that we had found the true Bloomfield-Zeisler, who, perhaps, has been a little somnolent until her soul was stirred to its depths by the passionate music of Poland. The Polonaise was magnificently played. The prodigious technic never for a moment distracted the attention from the poetry of the interpretation. There were white hot passion, the bard's lament for days that are no more, the patriot's yearning, golden memories, the historic past rekindled in the imagination of the poet. Here Madame Zeisler's art was creative.

It was the beautiful melody of the Chopin "Funeral March," not that hoarse tramp of legions, that affected the mind the more deeply. If Madame Zeisler seemed not to feel the Weitschmerz of Beethoven's every heart-throb repeated that elegiac strain of the "Funeral March." Yes, Chopin's lyricism found in her a worthy exponent. The thunderous octave figure of the Polonaise was heroic, the melody of the G major Nocturne was sweet as the Western breeze when it breathes over a bank of violets. There was a valse also, the one in G flat, and an etude, the "Butterfly."

A Schubert minuet, the little jewel from the Fantaisie, op. 78, was interesting as an example of what an artist can do with what is commonly regarded as a trifle. It was clear cut as an intaglio, finely shaded as a photogravure. Probably several hundred young Rochesterians are playing it at the present time. What a pity they were not all there to hear it.

Not much need be said about the Rubinstein "False Note Study." It is a piece of musical mathematics, and Madame Zeisler played it with mathematical correctness. To put vitality into what never had the breath of life would be impossible. But it was different with the Liszt "Liebestraume." That strange man sometimes forgot he was a virtuoso, and remembered that God had endowed him with a higher gift. It was in one of these moments of true self-consciousness that he wrote the "Liebestraume." The pianist played it like a lover.

The "Caprice Espagnole," op. 37, is a beautiful work. A more exquisite sense of almost bewildering lightness, with here and there deep, lurid shadows, it would be vain to try to imagine than that which Madame Zeisler, by the witchery of art, conjured up.

For an encore Madame Zeisler played Schubert's valse, "A la bien-aimée."—Rochester Post-Express, November 26, 1901.

Fannie Bloomfield-Zeisler's program at the Lyceum last night was suggestive of a new candidate for public favor rather than of an artist whose reputation is made, whose position is assured, whose rank is unquestionable, and whose cordial reception is a foregone conclusion. For Madame Zeisler is a virtuoso of splendid technical attainments, she is always expected to give a fine exemplification of the art of piano playing, and she never disappoints her hearers. Her offerings last evening began with Beethoven's Sonata in E flat, op. 31, No. 3. Perhaps familiarity with its strains enabled the audience to enjoy it all the more; at all events, there were manifestations of delight at the clean and tasteful interpretation which it received, for the rendering was luminous, dignified and sympathetic. The minuet in B minor, from Schubert's Fantaisie, op. 78, followed, and it was played with exquisite rhythmic and tonal effects. Then came Liszt's arrangement of Mendelssohn's Wedding March, a mere vehicle for this display of bravura and finger gymnastics, and the performance in that respect was all that could possibly be desired. Then came a Chopin group, consisting of the Funeral March in B flat minor, the sparkling waltz, op. 70, No. 1, substituted for the "Black Key" study; the so-called "Butter-

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"fly" Etude, op. 25, No. 9; the familiar Nocturne in double thirds and sixths, op. 37, No. 1, and the "old reliable" Polonaise in A flat, op. 53. Madame Zeisler plays Chopin with discrimination and intelligence, and with unfailing clarity. She is constantly interesting and to a high degree enlightening, because her readings are straightforward and honest. Liszt's Nocturne, "Liebestraume," disclosed a marvelous command of musical tone; Rubinstein's "Study on False Notes" was electrifying in the brilliancy of its execution. The two Moszkowski numbers, "Impatience," from op. 57, and "Caprice Espagnole," op. 37, brought the program to a close in a blaze of pianistic glory. In obedience to repeated recalls, Madame Zeisler gave an extra selection, "A la bien-aimée," a melodious and sparkling waltz by Schuett. Her playing throughout the evening was of the highest grade of technical excellence, extraordinarily pure in tone, and pervaded by a wealth of dynamic coloring. The audience was large and enthusiastic, and Madame Zeisler was the recipient of two magnificent floral offerings.—Rochester Democrat and Chronicle.

The piano recital by Mme. Fannie Bloomfield-Zeisler at the Lyceum Theatre last night under the auspices of the Tuesday Musical, attracted a large and fashionable audience, which grew more and more enthusiastic as the program progressed and finally, at the close, succeeded in securing an extra number in spite of the pianist's evident indisposition to give more than the program called for. Madame Zeisler is a pianist of rare attainments, and each number of the program last evening delighted her hearers.—Rochester Union and Advertiser.

Mme. Fannie Bloomfield-Zeisler gave a concert recital at the Lyceum last evening, attracting a large, fashionable and presumably musical audience.

It is several years since Madame Zeisler appeared in Rochester, and in the interval the fire which then illuminated her virtuosity seems to have mellowed somewhat—a transition from the ruby to the opal, perhaps—but doubtless to the making of a greater artist. Her playing is rather more even, safer, less reckless and at times infinitely more tender. She still vitalizes with her own warm personality everything she plays, even the more showy numbers of her program, of which there were several last evening. She declined all encores until the end of the recital, when on her fourth recall she played a waltz by Schuett. She availed herself of the virtuoso's accustomed privilege of changing her program, substituting for the first of the Chopin études—op. 10, No. 5—the Chopin waltz in G flat major, op. 70, No. 1.

The Beethoven sonata was thoughtfully and delicately played with delightful freshness and buoyancy of mood. The jocose rhythm of the second movement was admirably defined, and the exquisite melody of the menuetto was beautifully enunciated. Mendelssohn's familiar Wedding March, decked out in the flowery trappings which Liszt knew so well how to thread upon a theme, was brilliantly treated, arousing the audience to some of the most enthusiastic applause of the evening.

One of the gems was the Chopin Funeral March, phrased reverently and with superb richness of intonation. The "melody of hope," which follows the rich rhythm, was played with a tenderness such as only a woman could command from the notes; and in that work the pianist touched the deepest note of sentiment revealed in all the program.

The Chopin Waltz, Etude, Nocturne and Polonaise were all given, the crescendo of the reiterated phrase in the bass in the Polonaise being accomplished with fine effect.—Rochester Herald.

VAN HOOSE TO SING WITH THE PHILHARMONIC.—Ellison van Hoosie has filled many important engagements since he sang at the Worcester Festival last September, and he is to fill equally important engagements before the end of the present musical season. The New York Philharmonic Society has engaged him as its soloist for the concerts of March 14 and 15, where, in addition to a solo, he is to sing the tenor role in Liszt's "Faust." On the 16th he is to sing in the second act of "Samson and Delilah" in the Metropolitan Opera House, and on the 18th he is to sing the tenor role in the "Paradise and Peri" with the New York Oratorio Society in Carnegie Hall. On March 21 and 22 he will be the soloist with the Pittsburg Orchestra in a Wagnerian program. He, too, is already engaged for many of the largest May festivals, including Cincinnati, Louisville and Kansas City. On Sunday evening last he sang at Symphony Hall, Boston, at an oratorio concert, which was given under the direction of Signor Rotoli.

On the 27th of this month he will sing at the Brooklyn Institute, and on the 28th in Homer Norris' new work, "Flight of the Eagle," at the Waldorf.



BLANCHARD ART BUILDING,
LOS ANGELES, CAL., FEBRUARY 15, 1901.

THE fifth symphony concert, given yesterday afternoon at the Los Angeles Theatre, was, as a whole, one of the best presented programs of this season. The "Oberon" Overture was an unusually excellent piece of work on the part of the orchestra, while the playing of the symphony, Mendelssohn's "Reformation," had much to commend in it. The soloist of the afternoon was Louis Angeloty, and seldom has an artist received a warmer response from his listeners than was accorded the talented young Los Angeles violinist. Mr. Angeloty, if I mistake not, is yet in his 'teens, though his work, in conception and execution, bespeak more of the mature artist. He is the son of Carl Angeloty, an esteemed musician of this city, and is an inheritor of those valuable temperamental qualities of his ancestors, the Hungarians. His early training was given him by his father, while his artistic guidance during the past few years has been under that excellent artist and teacher, J. Bond Francisco, of this city. Mr. Angeloty's vehicle for the display of his capabilities and talents at yesterday's concert was the Gounod-Sarasate's "Faust Fantasie."

The sixth symphony concert will be given on the afternoon of Friday, March 6. The symphony will be Beethoven's Sixth, in C minor; the soloist will be Mrs. Katherine Fisk. A supplementary concert by the orchestra is announced to be given this season, the soloist to be Louis Heine, 'cellist, now of the Pittsburg Orchestra.

Probably no such audience, in point of culture as well as numbers, ever assembled in Los Angeles to do honor to an artist as was that which greeted Mme. Lillian Nordica at Simpson Auditorium on the evening of February 4. The spacious hall—which, by the bye, ranks among the finest concert auditoriums in the country—embraced among the 2,500 or more listeners within its walls the cream of the musical and social life of the city.

Madame Nordica, though hardly recovered from the shock of her recent railroad shake-up, gave a superb reading of a program made up, for the most part, of compositions of small form. E. Romayne Simmons' work, both as pianist and accompanist, was thoroughly artistic and enjoyable, and well worthy the association with that of the great cantatrice.

Mme. Emma Nevada and her company of talented artists appeared before a large audience at Simpson Auditorium, Tuesday evening, February 11. The California

songbird was in better voice than when she appeared here two years ago. Her faultless technical equipment and her delicious, almost ethereal, pianissimo tones captivate as of yore, though one does not find the same beauty in the upper register that was wont to be there. Madame Nevada sang the Bell Song from "Lakmé"; Felicien David's "Chanson du Mysoli"; Gounod's "Mignon" and other lyrics well suited to her voice and style. Leon Moreau proved a most acceptable accompanist, and in his own "Esquisse" displayed musicianly qualities as a composer which entitle him to high praise. M. Casals, the 'cellist, created a marked impression. No 'cello player comparable with him has visited us since Gérard's appearance here three or more years ago. His sympathetic work, literally artistic to his finger ends, with abundant but not over-riding temperament, made his playing a matter of keen enjoyment to the listener. Mr. Maquarre, the flutist, would seem to be in a class by himself. He fingers with utmost facility and secures an exquisite, well modulated tone that makes a revelation of unexpected beauty emanate from his handsome silver keyed "whistle."

Madame Nevada and her associates repeated their Tuesday's success with a matinee the following Saturday. They are touring Southern California under Blanchard & Venter's management.

Dudley Buck's cantata, "The Coming of the King," was repeated at the Church of the Unity before a large audience, Sunday, February 2, by the choirs of the Church of the Unity and the Pasadena Universalist Church. The soloists were Mrs. Frank Colby, Mrs. Minnie Hance Owens, J. J. Helder and Charles A. Bowes. The work was excellently done.

One of the most creditable pupils' recitals ever heard in Los Angeles was that given by the violin pupils of Arnold Krauss, at Blanchard Hall, Wednesday evening, February 5. The program was made up of the best class of string compositions, including some exacting ensemble numbers, and without exception was given in a manner most commendable and far above the usual mediocrity of such affairs.

Liza Lehmann's song cycle, "In a Persian Garden," will be given at Hotel Green, Pasadena, February 18, under H. E. Earle's direction. The following prominent Los Angeles singers will make up the quartet: Mrs. Frank H. Colby, soprano; Miss Lillian Scanlon, contralto; Joseph P. Dupuy, tenor, and Harry S. Williams, bass.

The choir of the Independent Church of Christ are giving a series of monthly evening praise services that are crowding the big Hope street edifice whenever they occur. The choir consists of Mme. Geneva Johnstone-Bishop, Mrs. Florence Scarborough, Charles Modini-Wood and Edward Quinlan; Mrs. Blanche Rogers, organist. At the praise services this choir of excellent singers is augmented by some of the best instrumentalists of the city.

Mme. Geneva Johnstone-Bishop is in Honolulu, where she recently sailed to fill an engagement in "Elijah." Madame Bishop has been filling numerous successful engagements throughout Southern California.

Mr. and Mrs. Clarence Eddy are making a sojourn in Southern California. The eminent American organist is to be heard in two "opening" organ recitals in Pomona, Cal., early in March. The two organs to be "inaugurated" are each \$3,000 instruments, one for the Congregational church and the other for the Methodist church.



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H. E. KREHBIEL, in *New York Tribune*, January 8, 1902.

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F. N. R. MARTINEZ, in *New York World*, January 8, 1902.

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of that place. They are being built by the Murray M. Harris Organ Company, of this city, the builders of the great Stanford organ.

Miss Minnie Hance Owens returned Friday from San José, where she filled a decidedly successful concert engagement, and received most flattering praise from the press of that city.

The next event of particular interest in local musical happenings will be the appearance of Josef Hofmann, who gives two recitals at Simpson Auditorium, respectively on February 20 and 22.

R. U. BATO.

BALTIMORE.

BALTIMORE, February 23, 1902.

HAROLD RANDOLPH gave the ninth Peabody recital on Friday, the 14th inst., presenting a program as varied and interesting as it was exacting:

Overture to Twenty-ninth Church Cantata.....	Bach
Transcribed for piano by Saint-Saëns.)	
Caprice on Airs from Gluck's Alceste.....	Saint-Saëns
Sonata in E flat major, op. 81 a.....	Beethoven
Barcarolle in F sharp major, op. 60.....	Chopin
Berceuse in D flat major, op. 57.....	Chopin
Valse in A flat major, op. 42.....	Chopin
Fantaisie in F minor, op. 49.....	Chopin
Witches' Dance, op. 17, No. 2.....	MacDowell
Prelude in C sharp minor, op. 3.....	Rachmaninoff
Valse Caprice on Man lebt nur Einmal, by J. Strauss.....	Tausig

Mr. Randolph's distinguished qualities as virtuoso and musician have never been displayed to greater advantage than in the interpretation of this program.

Probably the greatest pleasure was afforded by the wonderful Bach Overture, which was superlatively well played.

Saint-Saëns' capricious composition on Gluck airs was also freely done, and the Beethoven Sonata received a sane, classic reading.

The climax of the Chopin group was, of course, the transcendental F minor Fantaisie. It was played with splendid breadth and dramatic power, if not with passion.

MacDowell's "Witches' Dance" had to be repeated, and the Strauss-Tausig virtuoso piece was a veritable tour de force.

Kubelik, assisted by Jessie Shay, pianist, gave a second concert at Music Hall on the 13th.

He played better than at his first concert, the first and last movements of the Mendelssohn Concerto, giving real musical pleasure. His tone is wonderfully beautiful and his technic is certainly marvelous.

Miss Shay repeated her former success here.

Rudolph Friml is an ideal accompanist. Following is the program:

Concerto for Violin.....	Mendelssohn
Piano soli—	
Gavotte.....	Bach
Waltz, op. 34.....	Moaskowski
Concerto for Violin, D major.....	Paganini
Piano solo, Allegro Appassionata.....	Saint-Saëns
Violin solo, Gypsy Melodies.....	Sarasate
Violin solo, Gypsy Melodies.....	Jan Kubelik.

The Boston Symphony Orchestra never gave a greater concert here than that of Tuesday night.

The program could not have been improved upon, comprising the Beethoven Violin Concerto, played by Kreisler, Tschaikowsky's Sixth Symphony and the "Meistersinger" Vorspiel. Strange as this order appeared, the concert over,

everyone realized the wisdom of Mr. Gericke in so arranging it.

Kreisler was superb. He played with such overwhelming emotion, such incomparable taste, that the lapses in intonation appeared insignificant. The orchestral accompaniment was something to be long remembered.

The reading and performance of the symphony were beyond praise.



The Kneisels and Harold Randolph gave a delightful concert the next afternoon at the Peabody. They played Dvorák's String Quartet in F, op. 96; Beethoven's old-fashioned and rarely heard Serenade, for violin, viola, and 'cello, in D, and the Brahms Piano Quartet in A. There is little new to say of Mr. Randolph as an ensemble player. His extraordinary technical command is allied to so acute a rhythmic sense and fine a sense of proportion that he fulfills ideally the requirements of the ensemble artist.



Thursday evening, at Lehman's Hall, Luther Conradi, pianist, and Thomas Stockham Baker, basso, gave a good concert before a large and appreciative audience. The following program was presented:

Etudes Symphoniques.....	Schumann
Vogel als Prophet.....	Schumann
Novelle.....	Schumann
Vittoria.....	Schumann
Love Me or Not.....	Seccchi
Wie bist du meine Königin.....	Brahms
Ungeduld.....	Schubert
Etude in E major, op. 10.....	Chopin
Valse in C sharp minor.....	Chopin
Scherzo in C sharp minor.....	Chopin
A Toi.....	Widor
L'Amour.....	Godard
The Land o' the Leal.....	Foote
Love Me if I Live.....	Foote
Mavourneen.....	Lang
Border Ballad.....	Cowen
Hark, Hark, the Lark!.....	Schubert

(Piano transcription by Liszt.)

Hungarian Rhapsody, No. 8..... Liszt

Mr. Conradi is a virile player, who has gained since last year on the poetic side. He has also acquired a more varied tone color and greater delicacy. Technically, he is equal to the most exacting compositions, as his performance of the Schumann Etudes proved. Some of the studies were exceedingly well played; in some the rhythms were erratic and the tone forced.

The Chopin Waltz and "Hark, Hark, the Lark!" were daintily given, and the latter was repeated. Dr. Baker is one of the many successful pupils of Dr. E. S. Kimball who have distinguished themselves upon the operatic and concert stage.

His voice is of uncommonly beautiful quality, his intonation true and his enunciation delightfully distinct. A broad culture and warm temperament were reflected in the interpretation of a remarkably attractive collection of songs. These were augmented, after a number of recalls, by a charming rendition of "Drink to Me Only With Thine Eyes."



A students' recital was given in the east hall of the Peabody Institute last Friday night by pupils of the preparatory department, of which May Garrettson Evans is superintendent.

The students of the piano, voice and violin who played are pupils of Misses Ascherfeld, Ballard, Coulson, Cummins, Parkison, Randolph, Sanders, Warden and Woods and Mr. Moses.

There were a number of evidences of very marked talent

and all the results showed able and discreet teaching guidance.

The pupils who played were Mildred Holbrook, Marion Jones, Helen Evans, Louise Marsh, Margaret Holmes, Dora Boker, Katharine Russo, Sadie Weil, Mima Thornton, Adele Griffith, Nancy Darling, Abigail Wolfe, Rhea Plaenker, Katharine Gunther, Marian Fort, Edna Fultz, Adelaide Porter, Lillie Mohr, Corinne Sanders, Ray Waters, Eileen Adler, Evelyn Hewes, Isacetta Calder, Theo. Fessenfeld, George Weikart, Charles Dorsey and Selma Rosenheim.

EUTERPE.

BOSTON SYMPHONY ORCHESTRA.

THE fourth evening concert of the Boston Symphony Orchestra, given on Thursday of last week at Carnegie Hall, presented the following program:

Overture, Leonore, No. 3, op. 72.....	Beethoven
Concerto for Violin, No. 8, in A minor, Scena Cantante, op. 7.....	Spohr
Vorspiel to Die Meistersinger.....	Fritz Kreisler.

Symphony No. 6, Pathetic, in B minor, op. 74..... Tschaikowsky

Vorspiel to Die Meistersinger..... Wagner

It is about time to take tonal beauty for granted in this orchestra from Boston; the instruments are good—in many cases excellent—the players have enough rehearsal to perfect balance of tone, and finally the band is never driven to any extreme, either tempo or dynamics, in order to make a sensational effect. Mr. Gericke's pulse and temperature are never dangerously above normal. Earlier in the season, when our ears are more sensitive and our tempers less irritable, we shout aloud with joy at the very sound of this wonderful aggregation of players; but all pleasure is short-lived. So when at this time we glance at a Boston Symphony program to find it made up of old acquaintances enthusiasm lags a bit, for we know in advance just how piano will sound the fortissimos and how pianissimo the pianos; we know that Mr. Gericke will not vary his readings, and we know his readings by rote. Thus threatens monotony.

Beethoven's "Leonore" Overture, miscalled No. 3, stands very near the head of the great overtures. All through it are unmistakable evidences of the giant brain which conceived the work. From that mysterious adagio which descends step by step into the region of the tragic to the racing final presto it is dramatic, loaded to the utmost with climaxes. That blaring trumpet call, twice repeated, with its following moment of saving repose, is among the greatest episodes in program music; and the frantic coda would sound ridiculous had it been penned by any but this huge master, who insists that this is exactly the thing he wanted, and that nothing else possibly would answer in its place. "Music," Beethoven protested, "should strike fire to the soul, or it is naught."

The performance of the Overture at this concert was as un-Beethoven as his dearest enemies could have wished it to be. The work was made to sound Italian and neatly so; the composition was rendered spineless. Technically the performance was very good, but how much this makes amends for robbing an esteemed work of its character is not for present discussion.

The Spohr's "Scena Cantante" has been heard here several times this season, but Kreisler's reading and playing of it was the most satisfying. The work sounds old fashioned to the present generation; yet it is interesting, and this quality serves to keep it alive. Those lengthy recitatives—we smile to think how seriously Spohr must have taken them—are Italian in every curve and the melodies most grateful. Fritz Kreisler played beautifully. His tone was not huge, but firmly founded, and technically it was

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free from most slips; in intonation it was pure and mellow, and his phrasing shows the artistic conception of which he is capable. The orchestra played a sympathetic accompaniment.

There came our old nerve racking acquaintance, Tschaikowsky's "Pathétique" Symphony, but with the thrill carefully deleted. And if this is not meant to be emotional music emotionally played, then, in the name of Peter Illyitch, what is its purpose? There is only one movement in it which might be classed as "pretty" music, the five-four Allegro, which practically plays itself, and to which many conductors—Richard Strauss included—do not find it necessary to beat time at all. Beyond this there is passion in the work, passion unrefined when it is not heartrending. The composition simply will not submit to a suave reading. It must surge along, emotional to the point of hysterics—or it is nothing. And it needs above all things a beat as elastic as the moods of a nervously balanced woman.

Now Mr. Gericke makes it a point to articulate the smallest detail of score, and it is doubtless a pride with him; but by doing so he allows the strands of the composer's meaning to escape him and with it the meaning entire. And so on Thursday night we had a very careful reading of the "Pathétique," in which the strings sang beautifully. For the rest it might have been composed by Mendelssohn. "O flesh, flesh, how art thou fishified!"

The concluding number, "Die Meistersinger" Vorspiel, was brilliantly played. The audience was not very large.

The program for the Saturday concert was this:

Ouverture Solenelle.....Glazounoff
Concerto for Piano in A minor, op. 17.....Paderewski
Ignaz Jan Paderewski.

Symphony No. 1, Rustic Wedding, op. 26.....Goldmark

The Glazounoff overture was a novelty, but not very much of one; one doffed one's hat continually to old thematic friends. The work is weak and humbly conventional, not even the color—the strong emotional point with the Russian—is imposing. Tschaikowsky, Wagner and Bizet are the component parts of this musical *goulash*, which is served cold.

Paderewski roused the audience, which was a large one, to excitement by his appearance on the stage. His concerto and his playing of it fitted the mood of the afternoon exactly. The work is very graceful and grateful. The first movement is the best made and the most interesting; but tear bags are opened by the Romanza and heads set nodding by the final Allegro. In it we recognize some of the thematic ancestors of "Manru." The composition tends to display the abilities of the virtuoso at their best, and is warm in orchestral coloring.

Paderewski played brilliantly—especially the Slavic dance of the last movement. And then the heavens were cleaved with applause. Upon this he sat down to play an encore, breaking the rule of the Boston Symphony. He chose the Chopin A flat Polonaise. It was a vigorous, broad reading; but if all the notes he dropped ever come due Paderewski will be bankrupt.

The sweetly tuneful Goldmark Suite, which is palmed off to inattentive ears as a symphony, concluded this popular program. There is a protest admissible here: If Mr. Gericke insists upon constant *pianissimo*, then should he use muted cymbals; as it is, the untamed sound of these crashes through brass and strings and harshly upsets the balance of the orchestra.



CINCINNATI, February 22, 1902.

THE seventh symphony concert yesterday afternoon and this evening presented Jean Gérard as the soloist and the following program:

Symphonie Fantastique, op. 14 A.....Berlioz
'Cello Concerto in A minor, op. 33.....Saint-Saëns
M. Jean Gérard.

Hungarian Rhapsody, No. 12.....Liszt

The Berlioz Symphony was given here a few seasons ago, and a repetition could only strengthen and punctuate the interest in a work that has received much favorable and much adverse criticism ever since its complete performance in 1832. The character of the symphony is strikingly different from the traditional complexion which Beethoven brought to its highest stage of development. It is not the expression of the emotions arising from the contemplation of some great object or purpose in life, but rather a series of striking pictures or events treated after the manner of program music. Berlioz in this respect is the precursor of Liszt. But it is in other respects more than this that the "Symphonie Fantastique" is a type, and has left its impression upon the musical development of the future. In no other composition, perhaps, does Berlioz prove himself such a master of the resources of instrumentation and so marvelous an artist in the use and adaptation of color. In the latter he declares himself a genius capable of expressing the subtlest as well as crassest forms. In the development of the orchestra he had no superior, with the exception of Wagner, whose works plainly show the influence of the Frenchman.

That the Symphony Orchestra should have been able to give this colossal work an adequate interpretation, bringing out to the fullest detail its descriptive power and dramatic climaxes, is a credit to its standing and the training faculties of Mr. Van der Stucken. Seldom is there such a test presented for the cohesiveness and co-ordination in the orchestral forces. Seldom do all the divisions come into so much play. And a reasonable pride may be taken in the fact that they all worked together harmoniously and with a magnificent *esprit du corps*. The brass division was powerfully effective, especially in the fifth movement, which, altogether, was a splendid tribute to the present efficiency of the orchestra. In this movement Berlioz seems to surpass himself in the use of instrumental device and crasse coloring. Nothing more weird or uncanny can be imagined in musical description than the combination of the solemn chords of the "Dies Irae" mingling with the shrieks of the "Witches' Dance." It was an intensely realistic picture, more powerful than could have been enacted on the theatrical stage.

The rhapsody was given with verve and brilliancy. The tempo rubato was nicely proportioned, without being overdone. There was a nice punctuation of the themes and the dramatic contrasts were not in doubt. It is particularly in this rhapsody that the excellence of the woodwind made itself felt. Its smoothness, beauty and purity of tone will compare favorably with that of any orchestra ever heard here. The first flute in his solo work deserves special praise. He commanded a round, full tone of much sweetness. And in this connection the first oboe ought not to be forgotten, for the solo passages in the Berlioz Symphony were of a fascinatingly pastoral character.

Jean Gérard, the soloist, sustained himself as a favorite with his Cincinnati audiences. His playing a few seasons ago in Music Hall had not been forgotten. He gave the Saint-Saëns Concerto with scholarly refinement. In the last movement he proved particularly his claim to technical skill and virtuoship. But it is as the thorough, legitimate musician that Gérard appeals to the strongest recognition.

In response to continued applause he played two encores—the Bach Aria and a Serenade by Hans Sitt.



Theodor Bohlmann, of the Conservatory of Music, recently made quite a hit at the Spiering Quartet concert in Chicago. The critic of the *Music Review*, of that city, in the February number pays him the following high compliment:

"Mr. Bohlmann played the piano part in the Brahms F minor Quintet, and deserves the highest praise. Never obtrusive, still bringing out clearly every meaning and nuance with repose, the pianist reminded me strongly of Brahms' interpretations of his own works when the master appeared in Berlin with the Joachim Quartet."



Jan Kubelik, the Bohemian violinist, played his second engagement at Music Hall on Thursday evening, February 20. There was a slim audience, but the enthusiasm knew no bounds. He is a colossal technician.



Longfellow's will be the next birthday celebration by the C. S. E. Dramatic Club, and will take place on next Thursday evening in the Odeon. Miss Mannheimer has arranged an excellent program for this occasion, which promises to be the most entertaining of any of this series of birthday celebrations of American authors inaugurated by this department this season. The program is replete with monologues and sketches by the great poet, opening with a paper, "Henry Wadsworth Longfellow," and including "Tales of a Wayside Inn," by Mary E. Rusk; "The Courtship of Miles Standish," with the recitations, "The Lover's Errand," by Genevieve Lloyd, and "Priscilla," by Jane M. Kline; "The Song of Hiawatha," in which Blanche Sternberger will recite "Hiawatha's Wooing" and Mabel Brownell "The Famine"; "The Meeting with Gabriel" and "The Exile of Arcadie," from "Evangeline," the recitations to be given by Marie Gebhardt and Charles Chesley respectively, and to conclude with the balcony scene (Act I., Scene 3) from "The Spanish Student." Bertha M. Topp will appear as Preciosa and Adolph P. Osler as Victor. Incidentally, the beautiful serenade, "Stars of the Summer Night," will be rendered by a vocal trio composed of Miss Kathryn Gib-

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bons, soprano; Miss Lillian Sutton, contralto, and D. C. Pendery, baritone, who will represent the serenaders. Other musical selections, which will be given by the Wetmore String Quartet and J. Wesley Hubbell, tenor, will add much variety to the already interesting program.



Mr. Gantvoort delivered the fourteenth of his series of lectures in the Lyceum on Monday afternoon at 1:30 o'clock. The subject will be "Händel and Bach."

The Cincinnati Concert Company, under the direction of Zilpha Barnes Wood, gave a most entertaining concert on Tuesday evening, February 18, in College Hall, presenting the following program:

Miss Leona Watson, soprano; Miss J. Margaret Hanke, mezzo soprano; Miss Emma Mae Crapsey, reader; J. Stuyvesant Kinslow, basso.

Angelus	Chaminade
Good Night	Rubinstein
Judith	Concone
Selection	Miss Hanke
Bedouin Love Song	Pinsuti
The Last Rose of Summer	Flotow
The Rose, waltz song	Bissell
I Live and I Love Thee	Campagna
	Miss Hanke and Mr. Kinslow

The Crapsey Dramatic Club of the Zilpha Barnes Wood School of Music.

"MY TURN NEXT."

Taraxicum Twitterers (a village apothecary)....Wm. Randall Spurlock
Tim Bolus (his professional assistant)....R. S. Wilber
Tom Trap (a commercial traveler)....Chudson W. Stone
Farmer Wheatear (from Banbury)....George Beddoe
Lydia (Twitterer's wife)....Miss Ira Hunters
Cicely (her niece)....Miss Mabel Brookbank
Peggy (Twitterer's housekeeper)....Miss Margaret Spencer
Scene—A country apothecary's shop parlor. Location of Incidents, England.

Mr. Kinslow, one of Mrs. Wood's professional pupils, will give a song recital in Aeolian Hall on Wednesday evening, March 12. Miss Hanke and Mr. Kinslow were also the soloists at the Colonial Entertainment given this evening at Odd Fellows' Temple.



The next Symphony concert will present a Wagner request program.



The students of David Davis, tenor, who will participate in the production of the cantata, "The Rose Maiden," at College Hall on Wednesday evening, February 26, are the following:

Sopranos—Miss Adna Alivia Smith, Miss Edith M. Witt, Mrs. Sallie Richards Winkelman.

Altos—Miss Myrtle Wagner, Miss Bessie Whiteford.

Tenors—John N. Roberts, William H. Winkelman.

Bass—John Charles Hersh.

ENSEMBLE.

Sopranos—Miss Ida R. Brockway, Miss Nannie Evans, Miss Ross Hall, Miss Elsie May King, Miss Alma Roth, Miss Adna A. Smith, Miss Bessie Tudor, Miss Elizabeth Williams, Miss Fanny M. Williams, Mrs. Frederic Winkelman, Mrs. Sallie R. Winkelman, Mrs. Annie K. Zimmerman.

Altos—Mrs. Doccia Babbitt, Mrs. Anna P. Evans, Miss Laura Grundhofer, Miss Belle R. James, Miss Gussie Litzendorff, Miss Myrtle Wagner, Miss Bessie Whiteford.

Tenors—Fred Evans, Howard Evans, Thomas Howells, Dr. Walter C. Jones, John Phillips, John N. Roberts, Noble Shaw, James A. Taylor, William H. Winkelman.

Bassos—Daniel D. Davis, Edward Davies, William D. Evans, John C. Hersh, James M. Jarvis, Edward J. Jones, John D. Knell, William Roberts, George H. Singer.

Pianists—Miss Susie Diggins, George W. Webb.



Joseph Schenke, tenor, will make a little concert trip the latter part of the month. He has been engaged as soloist for the Indianapolis Maennerchor concert to be given on February 26. A little more of musical education will help Mr. Schenke along a great deal. A voice must be backed up by the power of intelligence.

J. A. HOMAN.

MARGULIES' CHAMBER MUSIC MATINEE.

MISS ADELE MARGULIES, the pianist, gave the second in the series of chamber music matinees at Mrs. Thurber's residence last Wednesday afternoon, and again had the assistance of Leopold Lichtenberg, violinist, and Leo Schulz, cellist. The subscribers of this series of matinees are women prominent in the world of society, and among them are many accomplished musicians capable of enjoying the high class music offered. Last Wednesday's program included a novelty, a Trio, for piano, violin and 'cello, in F minor, by Lange-Müller, a Swedish composer, of whom little is known in this country. Although the new Trio is op. 53 of the composer's published works, it has been played here in New York. While written in the minor key, the seriousness pervading the work is not sad like that of a work in the same key when written by a Russian composer. The themes of the Trio are strong and characteristic of the North, and in construction shows symmetry. The composer has followed the best models, and after hearing his pleasing Trio there was a natural desire to learn more about his compositions. The new Trio was beautifully played. Miss Margulies at the piano displayed anew her skill as a musician of the poetical school.

Rubinstein's fascinating Sonata, for piano and 'cello, in D major, was delightfully performed by the fair pianist and Mr. Schulz. The violinist of the afternoon played as solos Wagner's "Albumblatt," arranged by Wilhelmj, and a Mazurka by Wieniawski, Miss Margulies accompanying at the piano. The closing matinee will be given on Wednesday afternoon, March 19, at 3:30 o'clock. The program for that day will consist of the Beethoven Trio in C minor, Brahms' Sonata for piano and violin, in A major, and (by request) the Arensky Trio in D minor, which was played by the same artists at the matinees given last year.

GEORGE W. JENKINS.—The engagements filled by George W. Jenkins, the tenor, since the new year are as follows: Montreal, Canada, January 22 and 23, in "The Creation"; Brooklyn, New York, January 28, with the Haydn Choral Society; Orange, N. J., January 29, musical; Brooklyn, New York, January 30, "In a Persian Garden," Brooklyn, New York, February 12, song recital with Mary Louise Clary, at Dr. Madison C. Peters' church, and February 19, concert at Waterbury, Conn. Mr. Jenkins also has a number of important bookings for later in the spring.

RUBEN'S SECOND MORNING CONCERT.

BLIZZARD weather did not prevent a large audience from assembling for the second operatic concert which L. M. Ruben gave in the large ballroom of the Waldorf-Astoria last Friday morning. A new singer from Boston, Mrs. Tryphosa Batcheller, made her New York débüt. The other artists were Mme. Josephine Jacoby, Miss Julie Geyer, Paul Kefer, Andreas Schneider, Bernard Sinsheimer and Mons. Gilbert, the last named being a member of the Gran Opera Company.

This attractive program was given:

Elegie from Trio for piano, violin and 'cello.....	Arensky
Scherzo	Foote
Miss Julie Geyer, Messrs. Sinsheimer and Kefer.	
Oh, Love!.....	Liszt
Rothhaarig ist mein Schaetzlein.....	Steinbach
Andreas Schneider.	
Caprice Espagnol.....	Moszkowski
Miss Julie Geyer.	
Oh, for a Burst of Song.....	Allitsen
Love Me or Not.....	Secchi
Im Herbst.....	Franz
Mme. Josephine Jacoby.	
Sur le Lac.....	Godard
Tarantella	Herbert
Paul Kefer.	
Damon	Max Stange
Aria	Mozart
Tu me diras.....	Chaminade
Canzonetta	Meyer-Helmlund
Mrs. Tryphosa Batcheller.	
Premier Danse.....	Massenet
Malgremoi	Pfeiffer
Vielle Chanson.....	Erlanger
La Vierge à la Crèche.....	Perilhou
	M. Gilbert.

All of these artists were cordially received, and Madame Jacoby and Miss Geyer were compelled to respond with encores. Madame Jacoby is in glorious voice this winter. Her rich, noble voice is always heard with delight and last Friday morning the famous contralto put rare feeling in her songs. No one has ever made more of Allitsen's song. Franz's "Im Herbst" and the pathetic song by Secchi were charmingly sung. Rewarded with three recalls, Madame Jacoby returned for the fourth time and sang Arthur Foote's "Love Me If I Live." Mr. Schneider, a local church and concert singer, sang with intelligence and sincerity.

Mrs. Batcheller, the débütante of the morning, possesses a light, flexible soprano voice. Her vocal method is excellent, and she sang her songs and the aria from "The Marriage of Figaro" in good taste. Mrs. Batcheller studied in Paris with Marchesi. There is an increasing demand for salon singers, and it is in that field that Mrs. Batcheller gives promise of success. Mons. Gilbert has the magnetism and swing of the music hall artist, and he infused that quality into his songs. Signor Centanini accompanied.

At the third concert next Friday morning, February 26, the program will include the first production of "The Flight of the Eagle," a musical setting by Homer Norris, of Whitman's poem. The new work will be sung by David Bispham, Ellison van Hoosier and Miss Esther Palliser. Miss Cornelia Roosevelt Scovell will make her débüt at this concert, and a dramatic monologue will be given by Miss Martha Hicks Dye.



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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, February 20, 1902.

HERE are tens of thousands of music students in Chicago.

How many of them are serious?

Karleton Hackett, the eminent vocal instructor, who is a member of the American Conservatory's faculty, recently wrote in the *Musician* some valuable suggestions concerning "How to Handle Pupils."

Let us revive several of Mr. Hackett's paragraphs. Referring to his subject he begins:

"This means, How shall the teacher gain the confidence of his pupils and interest them in their work? Fundamentally, two conditions only are absolutely essential: that the teacher has something to impart and the pupil really desires to learn. With those teachers who assume that function merely because they see no other way of earning a livelihood, and those pupils who only go through the form of studying, we shall not concern ourselves, though the observation is pertinent that the perfunctory teacher is responsible for nine-tenths of the careless and indifferent students.

"It is easy to 'handle' any young, inquiring mind, provided you can show him that you know something that he does not, and that you desire to share with him your knowledge. It becomes a question of the earnestness and sincerity of the teacher. We have a vast deal talked and written about the charlatans of the music profession and the manner in which they wax rich and powerful by playing on the weaknesses of their pupils and putting into practice Barnum's famous dictum that 'the public loves to be humbugged.' But, on a closer examination, we totally dissent from this view and hold with Lincoln that 'you can fool all the people some of the time, some of the people all the time, but you can't fool all the people all the time.'"

Later Mr. Hackett says: "In short, it comes to this, that when the teacher is in earnest in his work the last thing he thinks of is how to handle his pupils, he merely shows them how to do things that they could not do before, and they flock to him, bringing all their friends and acquaintances."

Again, he explains that "when the teacher knows that certain conditions must be established, if the pupil is ever to attain the desired results, it is his business to insist on these essentials, whether the pupil realizes the necessity and likes the process or not."

Then the writer affirms also that "the pupil quickly recognizes in the teacher superior capacity, and is apt to be justly suspicious of those little acts of flattery, so often miscalled 'tact,' whereby some teachers seek to bind their pupils more close to them. The only 'tact' necessary is that of honesty; the only 'art' essential is that the teacher thoroughly understand his profession and prove it to the pupil by his progress."

The conclusion is: "Ability, earnestness and simplicity are the foundation of the teacher's power, and these the pupil always recognizes and respects."

Karleton Hackett's many literary productions concerning musical matters are of so excellent a nature that it would be satisfactory to learn of their being collected and published in book form.

RECITAL AT THE GOTTSCHALK LYRIC SCHOOL.

The Gottschalk Lyric School, which has presented a number of creditable programs this season at Kimball Hall, gave an interesting vocal recital there last Saturday afternoon, February 15. Albert E. Boroff, basso, was assisted by Lillian Reid Cameron, soprano, and Blanche Chapman, pianist. The representative program included compositions by Mozart, Haydn, Barnby, Herbert and Adams.

Upon the success of the event Mr. Gottschalk, director of this well-known lyric school, is to be congratulated.



"Fra Diavolo" is to be presented by the Hinshaw School of Opera at Steinway Hall on Saturday evening, February 22. Members of the cast will be W. W. Hinshaw, G. Robert Hubner, Lillian Mattice, W. S. Palmer, Eugene Post, Florence Gertrude Smith, Henry Brown, L. R. Richardson and Fred Rogers.



A testimonial concert and reception in honor of Carrie Jacobs-Bond, the composer, will be held at Steinway Hall on Friday evening, February 28. This event is under the patronage of the following persons: Governor and Mrs. Richard Yates, Col. David Ross, Col. Jos. Harvey Strong, Mr. and Mrs. J. Vance Cheney, Mr. and Mrs. Fayette S. Cable, Dr. Julia Hemes Stevenson, Mr. and Mrs. Milward Adams, Mr. and Mrs. Isaac Morgan, Mr. and Mrs. Charles Eugene Banks, Mr. and Mrs. Kirby Chamberlain Pardee, Mr. and Mrs. Opie Read, Mr. and Mrs. Willis Howe, Mr. and Mrs. Geo. P. Bent, Dr. and Mrs. F. Ziegfeld, Mr. and Mrs. Lorado Taft, Mr. and Mrs. Rudolph

Matz, Mr. and Mrs. Elbert Hubbard, East Aurora, N. Y.; Mr. and Mrs. W. W. Denslow, New York; Mrs. Grace Duffy Boylan, New York; Maj. and Mrs. J. B. Pond, New York; Mr. and Mrs. Harry B. Smith, Jr., Dr. and Mrs. Oscar King, Mrs. Edna B. Miner, Mr. and Mrs. T. F. Indermille and Hon. and Mrs. Richard Tuthill.

Charles W. Clark, A. J. Wrightson, Paul Schoessling, Olive Haynes, Jessie Bartlett Davis and Carrie Jacobs-Bond will be the performers.

"Observations on Social and Musical Life in Italy" was the topic of an interesting "afternoon talk to pupils" at the Western Conservatory of Music, Steinway Hall, yesterday afternoon, February 19. The speaker was Mary Towle-Davis, a littérateur and musician well known in Chicago's artistic circles.

SUSAN METCALFE SINGS FOR THE AMATEUR CLUB.

Under the auspices of one of Chicago's most prominent and influential organizations, the Amateur Musical Club, Susan Metcalfe, soprano, of New York, gave an exceptionally artistic recital last Saturday afternoon, February 15, in the Music Hall, Fine Arts Building. English, French and German songs were interpreted by Miss Metcalfe before an appreciative audience.



During Lent Mrs. Annette R. Jones will give a third trio evening at Highland Park. Schütt's "Walzer" and the Tschaikowsky Trio will be played by Mrs. Jones, Leon Marx and Mr. Ambrosius. Songs by Massenet, Chadwick and other composers are to be sung by Eva Emmet Wycoff, soprano.



Among artists who have successfully assisted Mrs. Annette R. Jones at her praiseworthy series of trio concerts this season are Mrs. Hess-Burr and the latter's talented pupil, Adele Blauer, contralto.



For the University Musical Clubs' concert on Wednesday evening, March 5, at Studebaker Hall, Fine Arts Building, the patronesses will be: Mesdames W. P. Rend, Williard A. Smith, C. D. Hamill, N. W. Higinbotham, S. E. Gross, A. W. Small, Milward Adams, D. G. Hamilton, C. R. Henderson, Lafayette McWilliams, Phelps B. Hoyt, James R. Waller, W. J. Chalmers, J. J. Glessner, John M. Dodson, J. H. Hamline, Frank S. Johnson, Andrew McLeish, W. B. Waller, George Vincent, Cyrus H. McCormick, H. P. Judson, C. B. Farwell, Bryan Lathrop, George C. Wallen, G. A. Seavers, F. S. Coolidge, H. Chatfield-Taylor, W. G. Hall, E. A. Hamill, Herman B. Bahn, Charles H. Wacker, William Seipp, Edward Ayer, Eli B. Felsenthal, W. R. Harper, Joseph Bond, A. C. Bartlett, J. L. Laughlin, E. G. Foreman, H. G. Selfridge, H. M. Shepard, Joseph Theurer, Byron L. Smith, C. G. Davis, John M. Clark, J. B. Blackstone, Charles Hutchinson, F. O. Lowden, C. L. Strobel, C. H. Adams, W. T. Childs, J. V. Farwell, A. A. Sprague, O. W. Potter, P. D. Armour, Jr., William M. Hoyt and Miss A. B. Butts.



At Mrs. T. R. Lyon's musicale last week the program was contributed by Bruno Steindel, the 'cellist.



Under the direction of Edmund Mortimer, a dramatic entertainment will be given at Steinway Hall on Tuesday evening, February 25.

MARY WOOD CHASE RETURNS.

Mary Wood Chase has recently returned to the Fine Arts Building from a very successful Eastern trip. Miss

PADEREWSKI'S

TOUR IN AMERICA

1902

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Chase gave recitals in New York city, Ithaca (N. Y.), Toledo, and Dayton (Ohio) and other well-known musical centres. Once again this accomplished pianist is experiencing a brilliant season.

Howard Wells, the gifted Chicago pianist, will give a recital before the Mendelssohn Club, of Rockford, Ill., on February 27, and he will play for the Alliance Française, of Chicago, on Tuesday evening, March 4.

Miss Myrtle Lewy, pianist, will give a recital on Wednesday evening, March 5, in the Music Hall, Fine Arts Building.

The University of Chicago announces a course of six lectures at the South Congregational Church, Fortieth street and Drexel boulevard, on Monday evenings, at 8 o'clock, by Dr. Nathaniel I. Rubinkam, on the music dramas of Richard Wagner. Each lecture will be illustrated with vocal and instrumental selections by Vernon d'Arnal, of the Chicago Musical College. The first event took place this week, and future dates are February 24, March 3, 10, 17 and 24.

In a manner which must be very gratifying to Mrs. Fannie Church Parsons, of the Fine Arts Building, her clever kindergarten system of music study is being enthusiastically endorsed by prominent authorities in Chicago.

BUREAU OF FINE ARTS.

The list of artists and organizations announced in the new circular issued by the Bureau of Fine Arts, Fine Arts Building, is as follows: Sopranos, Miss Helen Buckley, Mrs. Jessica DeWolf and Miss Helen Smyser; contraltos, Mrs. Sue Harrington Furbeck, Miss Elaine DeSellem and Mrs. M. W. Longman; tenors, Geo. Hamlin, Holmes Copper and Henry W. Newton; baritones and basses, Charles W. Clark, William A. Willett and Albert Borroff; organist, Arthur Dunham; accompanist, Miss Eleanor Scheib; Floriana Quartet, Van Oordt-Wagner Quartet, Whitney Mockridge Concert Company, tour 1902-03; Leon Marx, violinist; Miss Celeste Nellis, pianist; Jan Van Oordt, violinist; Franz Wagner, cellist; Miss Anne Shaw Faulkner, "Musical Talks"; Chicago Symphony Orchestra, Adolph Rosenbecker conductor (now booking for May festivals, &c.).

FEBRUARY 22, 1902.

A number of excellent dramatic performances have been given this season by pupils of the School of Acting of the Chicago Musical College, under the direction of Hart Conway, and the one announced for Tuesday evening, March 4, at Studebaker Hall, Fine Arts Building, promises to equal its attractive predecessors. On this occasion a double bill of unusual interest will embrace H. V. Esmond's comedy, "One Summer's Day," and F. E. Pemberton's sprightly farce, "Suspended Animation." It will be recalled that John Drew presented "One Summer's Day" here a few years ago, when it proved to be one of the most successful comedies of the season. Since that time Nat Goodwin produced a play by the same author, "When We Were Twenty-one," which made an equally favorable impression. The School of Acting's performance will be characterized by every attention to detail, and the incidental vocal music will be furnished by a quartet composed of George Damerel, tenor; Alma Cole Youlin, soprano; Helen Prince, contralto, and Carl Cochems, soprano; Helen Prince, contralto, and Carl Cochems,

baritone, all of whom are pupils of the Chicago Musical College. The Studebaker orchestra will assist.



The last of this season's Summery ballad concerts will take place on Thursday afternoon, March 6, at Music Hall, Fine Arts Building. Helen Buckley, soprano; Annie Rommeiss Thacker, contralto; Eleanor Scheib, pianist; Vernon d'Arnal, baritone, and Mrs. Skelton-DePue, accompanist, will take part, and several local composers will be represented in the program.

AMERICAN CONSERVATORY EVENTS.

Interesting events under the auspices of the American Conservatory are this afternoon's recital by members of Victor Garwood's "Salon Class" at Kimball Recital Hall and a concert by advanced students at Music Hall, Fine Arts Building, on Tuesday evening, February 25. The exceptional educational and executive ability of John J. Hattstaedt, the director, is demonstrated by the activity which prevails and the progress which is apparent at the American Conservatory.

CONCERT BY THE ROGERS PARK MUSICAL CLUB.

On Tuesday evening, February 18, the Rogers Park Musical Club, of which William A. Willett, vocal instructor at the Chicago Auditorium Conservatory is director, gave a very creditable concert at Sheridan Hall. The chorus of seventy-five voices was assisted by the Euterpean Quartet. Mr. Willett's fine baritone voice was heard in several selections and Emil Larson played the accompaniments.

The singing of Miss A. Pangborn, a promising pupil of Mr. Willett, was a noteworthy feature.

BACH RECITAL AT THE AUDITORIUM CONSERVATORY.

The second Bach recital by Robert W. Stevens took place at the Chicago Auditorium Recital Hall on Thursday, February 13. Mr. Stevens' interpretations fully illustrated his ability as a pianist of scholarship and brilliancy. Exacting works which he contributed were Suite, op. 1; "Well Tempered Clavichord" (Prelude and Fugue in three voices, Prelude and Fugue in five voice); Chromatic Fantasie and Fugue in D minor and the Italian Concerto.



Among sketches and comedies which clever pupils at the Chicago Auditorium Conservatory's School of Acting have given this season in public are: "The Rival Queens," "Sweethearts," "A Pair of Lunatics" and "A Matrimonial Ad."



The Schumann Club will be entertained by Mrs. Fannie Church Parsons and Miss Katherine Getty with a program of musical games and music on Thursday evening, February 27, at 610 Fine Arts Building.

CHICAGO MUSICAL COLLEGE RECITAL.

Glenn Dillard Gunn, music critic for the Chicago Evening Journal, contributes to THE MUSICAL COURIER's columns the following special account of one of this week's interesting events at the Fine Arts Building:

On the 18th Vernon d'Arnal, the baritone, gave a recital in Music Hall, in which he obtained results of such artistic excellence that it merits more than passing mention. Few singers bring to the aid of their art the absolute musicianship which characterizes all of Mr. d'Arnal's work. This makes itself most felt in his phrasing which is like that of a pianist or violinist in that it conveys to the hearer a clear impression of the architecture of the song, and is not governed merely by the limitations of

breath or the sense of the text. His interpretations are further characterized by a wealth of temperament and unusual dramatic power, with an occasional tendency to what might seem to Americans an exaggeration in the direction of sentiment, though it is to be questioned if the more emotional German audience would find it so. His voice is full, rich and very sympathetic. His method above criticism.

The program opened with "Staendschen" and "Lob der Thraen" of Schubert, "Mainacht" by Brahms and Schumann's "Beiden Grenadiere." It was in this first group that Mr. d'Arnal obtained his best results, which is the highest possible testimonial to his art, since it is in the works of these masters that song attains its greatest and fullest development.

A new song by Campbell-Tipton entitled "Confession"—a very beautiful work—"What Is Love," by Ganz, and Hermann's "Drei Wanderer," comprised the second group. Massenet, Chaminade and Holmès represented the French school, and the program closed with the great aria, "On That Day," from Hans Heiling. The singer was equally at his ease in all schools, and his enunciation faultless in English, German and French.

Mr. d'Arnal was assisted by Miss Geneva Sharp, who sang Bemberg's aria, "Joan of Arc," and added two groups of lighter songs. Miss Sharp has a beautiful and at the same time an unusual voice, since it combines the richness of the mezzo and the range and flexibility of the soprano. She sings with taste and intelligence.

The recital was under the auspices of the Chicago Musical College, both artists being members of the faculty.

"THE ATONEMENT," BY HENRY WILLIS NEWTON.

Much interest is centred in Henry Willis Newton's new work, "The Atonement," which will be heard for the first time on Tuesday evening, February 25, under the composer's direction, at La Grange, Ill.

This sacred cantata, the words of which are by Lida Myra Keck, deals in a stately and reverent manner with one of the greatest and most inspiring themes in religious history.

The music abounds in excellent harmonies, and dramatic portions, such as "He Is the King" and "The Earthquake," are graphically depicted. In this, his first cantata, Mr. Newton has displayed an unquestionable gift for composition.

Choirs and soloists will be interested in learning of the divisions of the work, which are as follows: Introduction (instrumental); baritone recitative and chorus, "Christ Before Pilate"; soprano recitative, aria and chorus, "In Mercy Condescending"; female quartet, "Father, Forgive Them"; baritone recitative and chorus, "The Earthquake"; soprano recitative, "Even as Moses Was Lifted Up"; full chorus, "He Is the King"; baritone recitative, "Joseph of Arimathea"; quartet, "Sleeping so Silently"; soprano solo, "He Is Risen"; soprano, baritone and chorus, "The Resurrection Morn."

PIANO AND SONG RECITAL.

Mrs. Theodore Worcester and Plunket Greene will be heard in a piano and song recital at the Music Hall, Fine Arts Building, on Wednesday evening, March 19.



Mrs. Bertha S. Titus, of the Fine Arts Building, is filling many engagements this season as accompanist. Her teaching clientele is large and influential.

A PUPIL OF MR. CASTLE.

Zoe Kendall, contralto, a promising singer, is studying with Mr. Castle at the Chicago Musical College. Miss

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Among those artists who have at various times honored Mr. Klein by studying with him are the following:

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Madame Gedalge,
Miss Maquerite MacIntyre,
Madame Schumann-Heink,
Mr. Ben David,
Mr. Joseph O'Mara,

Miss Ella Russell,
Miss Esther Palliser,
Madame Alice Esty,
Miss Olitzka,
Mme. Clara Poole-King,
Mr. Eugene Oudin.

THIRD CONSECUTIVE SEASON.

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Kendall interprets artistically, and the fine quality of her voice is being favorably commented upon. Recently, at a college concert she sang songs by Gounod and Glover very successfully.



In a recent interview with Theodore Spiering, the eminent violinist, at his well-known school in the Fine Arts Building, it was learned that the Spiering Quartet's February engagements include appearances in Sandusky and Oberlin. This quartet has contributed much that is truly artistic to the season 1901-1902 in Chicago.



Mr. Cable, a well-known vocal instructor, of Sioux City, Ia., visited Chicago lately. Several pupils of Mr. Cable are meeting with gratifying success, one of them having won a scholarship in Boston.



RECITAL AT THE CHICAGO AUDITORIUM CONSERVATORY.
In the Recital Hall of the Chicago Auditorium Conservatory Errico Sansone gave the third of his violin recitals on the evening of February 20. The program was devoted to Tartini's works, and it is believed that two of the numbers, violin concertos in B flat and A major, were on this occasion heard for the first time in America. Miss Kate Williamson was the accompanist.



F. Wight Neumann announces two farewell recitals by Jan Kublik at the Auditorium on Thursday evening, March 13, and Saturday afternoon, March 15.



Eduard Zeldenrust, the eminent Dutch pianist, will give his first Chicago recital at the Studebaker Hall, Fine Arts Building, next Friday evening, February 28. The event is under the direction of Mr. Neumann, who announces the following program:

Sonata, op. 31, No. 2.....	Beethoven
Theme and Variations, op. 142, No. 3.....	Schubert
Prelude and Fugue, A minor.....	Bach
Ballade, A flat.....	Chopin
Etude, op. 25, No. 7, E sharp minor.....	Chopin
Etude, op. 25, No. 1.....	Chopin
Valse.....	Chopin
The Erlking.....	Schubert-Liszt
Isolde's Liebestod.....	Wagner-Liszt
On the Wings of Song.....	Mendelssohn
Polacca Brillante.....	Weber



Miss Bertha Beatrice Lash, an exceptionally gifted reader, recently interpreted "The Sky Pilot," before a cultured and appreciative audience in the spacious Assembly Hall of the Y. W. C. A. Building, Michigan avenue.



Bruno Steindel's fine interpretations, artistic phrasing and superb bowing served to arouse the enthusiasm of his audience at the Music Hall, Fine Arts Building, on Tuesday evening, February 11. The representative program presented by the eminent and very popular 'cellist was printed in this paper's issue of last week. Mr. Steindel was ably assisted by Mrs. Steindel and Emil Hofmann, the baritone.



"Aida" has been well-produced this week by the Castle Square Company at the Studebaker Hall, Fine Arts Building. The improvement upon last week's performances has been satisfactory.

The engagement will terminate on March 1, Saturday evening.

MME. BLOOMFIELD-ZEISLER PLAYS WITH THE CHICAGO ORCHESTRA.

Mme. Fannie Bloomfield-Zeisler's appearance yesterday afternoon with the Chicago Orchestra at its seventeenth



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concert of the season, in the Auditorium, was a tremendous success.

For, in the first place, the people thronged to hear her; and they gave her an ovation enthusiastic in its demonstrations and touchingly sincere.

And, again, her artistic achievement was nothing short of a triumph.

She played Chopin's F minor Concerto, filling it with dignity, poetry, grace and majesty.

The sympathy which existed between Theodore Thomas, at the conductor's stand, and Madame Zeisler was remarkable.

Encored, the greatest of women pianists in America, played Chopin's A flat major Polonaise, with much grandeur and effectiveness.

And after the encore she was again recalled.



The pianists flocked to hear Mme. Bloomfield-Zeisler play at the Auditorium yesterday afternoon. Among those whom I noticed were Mrs. Theodore Worcester, Mrs. Birdice Blye Richardson, Mrs. Arthur Middleton Barnhardt and Howard Wells.



Olive Mead, who appeared here last week at the Chicago Orchestra's concerts, won the respect of her audiences by her masterly interpretation of Goldmark's Concerto in A minor.

But the local critics did not appear to care much for the concerto itself.

GEORGE HAMLIN'S RECITAL.

Chicago's concertgoers, including many musicians, attended the recital of Richard Strauss songs given by George Hamlin in the Grand Opera House last Sunday afternoon, February 16. Eminent critics of New York and Boston have filled THE MUSICAL COURIER with such full accounts of these songs, as sung by Mr. Hamlin, that it is necessary here only to indorse their many eulogies.

Eleanor Scheib played the difficult piano accompaniments effectively.

The Strauss Sonate in E flat major, for violin and piano, was interpreted in musicianly manner by Mrs. Lapham and Leon Marx.

To George Hamlin must be given credit not only for a beautiful voice and essentially artistic temperament, but for the high intellectuality which has enabled him to discover, grasp and memorize the music of these Strauss songs, which is something which his many associates well may emulate.

APOLLO CLUB CONCERT.

At its part song concert in the Auditorium on Monday evening, February 17, the Apollo Club presented the ensuing program, under the capable direction of Harrison Wild:

Judge Me, O God.....	Mendelssohn
Aria, Adriano, from Rienzi.....	Wagner
Cantata, The Birth of Christ.....	Clarence Lucas
(Composed for the Apollo Musical Club.)	
Tenor, Holmes Cowper.	
Ring Out, Wild Bells.....	Gounod
(Arranged for the Apollo Musical Club by Frederic W. Root.)	
A Shadow.....	Gollnick
The Chase.....	Edward German
Songs—	
Lockung.....	Dessauer
Sehnsucht.....	Forster
Bolero.....	Arditi
The Lord Is My Light.....	Parker

The "star" of the occasion was, of course, Madame Schumann-Heink.

Holmes Cowper, the tenor, did some very artistic work, though his upper notes were occasionally somewhat forced. He was well received.

The chorus sustained its enviable reputation.

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OLIVE MEAD,
VIOLINIST.

Special mention must be made of Arthur Dunham's admirable organ playing, which supported the club.

In the next Chicago letter will appear an extended review of Clarence Lucas' new cantata, "The Birth of Christ," composed for this occasion.

MAY HAMILTON.

Howard Wells.

THE Chicago press paid the following tributes to Howard Wells' artistic piano playing at his recent recital at the Music Hall, Fine Arts Building, Chicago:

Mr. Wells' selections were the Symphonic Studies, by Schumann, the same composer's "Romance" in F sharp major, the "Shadow Dance" of MacDowell, Liszt's "Nightingale," Grieg's second and third tone pictures, the Schuett paraphrase of the Strauss "Vienna Wood Waltz" and Chopin's Andante Spianato and Polonaise. Only limited knowledge of piano music is needed to show that this program makes demand for technical facility, for broad, discriminating musical feeling and knowledge and the capacity for expressing the poetic side of music. These demands were met by Mr. Wells in an eminently satisfactory way, sometimes with a close approach to distinction. The poetry of the Schumann numbers appears to especially appeal to him, and was brought out with no little interpretative lucidness and beauty.—The Chronicle, February 5, 1902.

Mr. Wells gave a very successful piano recital last evening in Music Hall. Mr. Wells' chief number was the Schumann Symphonic Studies, a most ambitious work for any pianist. He played it excellently, exhibiting control, technical skill and a very beautiful tone. His interpretation was artistic in detail and emphasized the aesthetic and intellectual sides of the composition.—The Journal, February 5, 1902.

Mr. Wells is a pianist who, while he may not claim as his own those superlative powers that characterize the world's great virtuosos, is none the less a player possessed of sufficient pianistic virtues to command him to the consideration and approval of music lovers. His technical equipment is considerable; he is earnest and takes his art seriously, and he shows musicianship and thought in his work. His playing of the Schumann Etudes Symphoniques last evening proved that he has fingers that are not only strong, sure and fairly fleet, but are also capable of winning from the instrument tones that sing, that can be varied and shaded, and, when massed in a climax, can be powerful and sonorous without being harsh or hard. In phrasing and pedaling his work was also commendable, and his reading of the famed studies showed thought and careful analysis.

In the lighter style of work MacDowell's "Shadow Dance," the Liszt transcription of Alabieff's "Nightingale" and the Grieg "Tone Pictures," he discovered qualities that suggest the presence of poetic and imaginative powers.—The Tribune, February 5, 1902.

SOROSIS MUSICALE.

SOROSIS, one of the oldest and most prominent woman's clubs in the country, gave a musicale Monday afternoon (February 17) at the Waldorf-Astoria in aid of the philanthropic fund of the club. Among the artists who appeared were Mme. Josephine Jacoby, Anna Jewell, Franz Kaltenborn and Charles Russell. Madame Jacoby sang "Oh! My Heart Is Weary," from Arthur Goring Thomas' opera, "Nadesha," in fine style, and later she sang two pretty songs, "Love Me or Not," Secehi, and "Violets," by Wright. Mr. Kaltenborn played as a violin solo a "Reverie" by Vieuxtemps, and he also played with Miss Jewell in a duet arranged for violin and piano from "Tannhäuser." Mr. Russell played four 'cello solos—"Liebestraum," von Blon; "Caprice Slav," Scharwenka; "Le Cygne," Saint-Saëns, and "Mazurka," Popper. As piano solos Miss Jewell played a Prelude by Rachmaninoff and a Barcarolle by Rubinstein. The solos by Messrs. Kaltenborn and Russell and Miss Jewell were much enjoyed. Mrs. Gertrude F. Hess, a member of the club, was musical director of the afternoon.

Two series of concerts are announced for the spring season in Madrid—one to be conducted by Capellmeister Lohse, the other by Court Capellmeister Zumpe, of Munich.

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Concerts, recitals and all musical affairs given in Mendelssohn Hall, and which call for THE MUSICAL COURIER'S attention, will hereafter be found under this heading.]

LENTEN CONCERT BY THE WOMEN'S STRING ORCHESTRA.

THE Women's String Orchestra Society gave a Lenten program at the second concert of the season at Mendelssohn Hall last Tuesday afternoon, February 18. Besides presenting music subdued and dignified in style, two numbers were played as memorials, one to the memory of the late Camilla Urso, honorary president of the society, who died last month, and the other to the memory of the late Josef Rheinberger, who passed away in Munich last November. Carl V. Lachmund, the regular conductor of the society, directed the concert. The program follows:

Quartet, op. 64, in D..... Haydn
Threnody..... Carl V. Lachmund

(In memoriam of Camilla Urso, died January 20, 1902.)

Le Dernier Sommeil de la Vierge (from l'Assomption)..... Massenet

To the Angels..... Napoleon Zardo

With 'cello obligato, organ and piano.

Miss Stender.

(Cello, Miss Dressler.)

Harfner's Abendgesang, op. 53..... Wilhelm Kienzl

String orchestra and harp.

Intermezzo, organ solo..... Alfred Hollins

Fugue in G minor..... Bach

Mr. Macfarlane.

Songs—

Madrigal Chaminate

La Foletta Salvator Marchesi

Under the Juniper Tree..... Holländer

Miss Stender.

Gesang fuer die G Saite der Violine..... Floersheim

Twenty-one violins in unison, with organ.

Suite, op. 149..... Rheinberger

(Died November 14, 1901.)

For organ, violin, 'cello and string orchestra.

Organ, Mr. Macfarlane; violin, Miss Austin; 'cello, Miss Dressler.

Mr. Lachmund's "Threnody" showed true inspiration, and all who know him are aware that he cherished the friendship and greatly admired the art of the late Camilla Urso. The orchestra played the song of lamentation impressively, and also in "The Last Sleep of the Virgin," by Massenet, moved the audience to reflect upon the mystery of the physical death. The performance of Mr. Floersheim's

song, written for the G string of the violin, and played in unison by twenty-one violins to organ accompaniment proved one of the enjoyable numbers of the afternoon. About the time the fair violinists started to play the selection the composer was face to face with the mighty deep, he having sailed for Germany an hour or so before. In the Haydn Quartet, "Harfner's Abendgesang," by Kienzl, and in the Rheinberger Suite, the performers manifested that seriousness in their playing which has won for them the encouragement and support of many men and women of wealth and distinction. In all respects the playing was a credit to the members of the orchestra and the conductor.

Miss Stender sang most sympathetically "To the Angels," by Zardo, and in her group of songs as well pleased the audience by her sweet voice and unaffected manner. She added an extra song. Mr. Macfarlane's organ numbers fitted well into the program for the afternoon. The violin and 'cello obligatos played by Miss Austin and Miss Dressler enhanced the charm of the music. Carl Dienstbach proved a good accompanist. Since last season there have been changes in the personnel of the orchestra. The active membership now includes:

Violins—Emma Pilat, Florence M. Austin, Janet Allen Friedberg, Clara Beach, Emma Cohn, Charlotte Deming, Lily Klauser, Estelle Neidhardt, Florence Visanska, Carrie Allen, Beatrice Eberhard, Eda Mayer, Ruby Gerard Braun, Marie Louise Neidhardt, Evelyn E. Harris, Florence McMillan, Blanche V. Brown, Charlotte E. Denzi.

Violas—Lucie E. Neidhardt, Corinne Flint, Mary E. Rogers, Laura Wheeler.

'Cellos—Mathilde Dressler, Anna Klauser, Carrie H. Neidhardt, Eva H. Otten, Florence A. Fletcher.

Basses—Grace Upington, Elizabeth H. Mecklem.

Harps—Josephine Sullivan, Helen Marie Burr.

The names of the officers and founders of the society are as follows:

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Forest, Mrs. Charles Healy Ditson, Mrs. Frederick Edey, Mrs. Charles R. Flint, Mrs. Ernst Pfarrus, Miss Elizabeth Remsen, Mrs. W. E. Shepherd, Mrs. Henry Villard, Mrs. Herman Vogel.

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HELENA AUGUSTIN'S RECITAL.

MISS HELENA AUGUSTIN, a pupil of Mme. Teresa Carreño, gave a piano recital in Mendelssohn Hall last Friday afternoon, and despite the elements at their worst a fair sized audience greeted her and applauded her in the following program:

Prelude, D minor Suite.....	Bach
Fantaisie	Mozart
Sonata, op. 27, No. 1.....	Beethoven
Sonata, C major.....	Weber
Impromptu, G major.....	Schubert
Etudes, op. 25, Nos. 5 and 3.....	Chopin
Spring	Moszkowski
Scherzetto	Moszkowski
Rhapsodie Hongroise, No. 13.....	Liszt

Like her eminent teacher, Miss Augustin belongs to the heroic school of pianists. Giving a recital here without the usual flourish of trumpets, her playing proved an agreeable surprise. Indeed, it may be stated that few pianists who played here this season more completely won the audience and the critics. Miss Augustin's playing is distinguished for its warm, opulent tone, breadth of conception and most beautiful shading. And yet with all the charm there was no trace of womanish sentimentality, no affectation. Miss Augustin appeared at her best in the Mozart Fantaisie, the Weber Sonata and the Schubert Impromptu. She was warmly applauded after these beautiful and unobtrusive compositions, and she deserved to be. After hearing her in these compositions the musicians in the house accorded her high praise. The Weber Sonata was particularly enjoyable. In form and musically it is greatly superior to sonatas of some other great composers. We do not hear enough of Weber in this country. Miss Augustin, who played with great success in Germany, evidently appreciates the noble beauties in Weber's scores.

Next Friday evening Miss Augustin will give a recital before the faculty and students of Princeton University. This pianist, who is a native of New Orleans, is now a resident of New York.

ELEANOR CLEAVER.—A more extended announcement of the song recital to be given by this well-known American contralto in Mendelssohn Hall on March 12 will be found on page 36.

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EDITOR-IN-CHIEF.

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SAYS Mr. Finck in last Saturday's *Evening Post*:

"Strauss versus Wagner" is the title of a brochure of a hundred pages which has just appeared in Germany. It is a shrewd journalistic attempt to create a sensation and to advertise Richard Strauss. The author, Dr. Erich Urban, begins by once more setting forth Wagner's doctrine that music, like all the other arts, has run its full course of development as a separate art, and could find its future evolution only in a union of the arts such as the music-drama provides. Liszt, on the contrary, believed that music by itself was capable of further development, provided the cut and dried symphonic form was given up. Therefore he created the symphonic poem. Up to this point Dr. Urban is right, and he merely expounds a truth which has been stated many times. But when he proceeds to proclaim Richard Strauss as the man who, in his "Heldenleben," completed the form originated by Liszt, he talks nonsense. Strauss has added nothing new to Liszt's invention that amounts to anything, and none of his symphonic poems equals in musical value the best of Liszt's, or the four admirable ones written by Saint-Saëns. Dr. Urban is therefore giving prominence to the wrong man. His book should be entitled "Liszt versus Wagner." But as a matter of fact, this title also would be more or less foolish, inasmuch as Wagner admitted his error regarding pure instrumental music when he became acquainted with Liszt's symphonic poems, of which he was a great admirer, and about which he wrote one of his most luminous essays.

Richard Strauss is the only modern who has rescued music from the footlight fever and miasma of Richard Wagner and restored it to its true function—that of absolute music. He has, being born later, availed himself of the reforms of Berlioz, Wagner and Liszt, going much further than all three, and being gifted with more melodic invention than Ber-

lioz or Liszt. To bring the name of Saint-Saëns, a clever imitator, a Liszt of the boulevards, into such company as the above is only one of Mr. Finck's jokes. He really knows better.

IN the news columns of last Sunday's *Sun* we found this startling item and one confirming our story last week. It was headed "Lilli Lehmann's Diet," and reads:

Mme. Lilli Lehmann, who lectured before the Vegetarian Society before her departure for Europe, is by no means an orthodox vegetarian, and although she based her conversion to the doctrines of the vegetarians on the fact that she could not eat her pet pig, she has eaten ham sandwiches made from other persons' pigs during her recent travels in this country. One of her favorite articles of refreshment on the tour she made to the West was a roast beef sandwich. That was never before included in the menu of a vegetarian. Madame Lehmann always eats chicken and game. The meats that she customarily declined at dinner were lamb and mutton.

Her diet is really marked by great moderation rather than by abstinence from any particular kind of food. She customarily eats for her supper after the opera or after a concert an egg, an apple and a piece of bread. But she never takes meat at that hour. Her rules of diet were first undertaken after she had been very ill about ten years ago. When she recovered her nerves were in poor condition, and in spite of her care they did not improve. It was then that the idea came to her that she had best try a more moderate diet than she had hitherto taken. So she then began her present habits of eating which resulted in a kind of moderation rather than in vegetarianism of the accepted type.

Shades of defunct vegetables! Only a partial vegetarian after all! Why, good Roman Catholics eat no meat on Fridays, and are therefore better eligible to the vegetarian band than Mrs. Kalisch. She eats birds, too! What will the Audubon Society say, Lilli? What can you say to the Audubon Society? Alas and alack! these be parlous times!

NOTICE.

MANY items of a personal nature and other matters of musical interest received too late for publication will find a place in our next issue.

It is again necessary to remind our correspondents and the musical world that all matters for the current issue must reach this office before 10:30 a. m. on Monday and all advertising changes by Saturday noon.

The last pages of THE MUSICAL COURIER are held open on Tuesday morning only for late telegraphic or cable news, or for local news of sufficient importance to warrant the delay.

Our correspondents in the smaller cities and towns are also informed that their news letters will be published in the second and fourth issues of each month, and the "copy" must reach this office by the Friday previous in order to insure publication.

UNDER the caption below a correspondent addresses a protest against the toneless keyboard as a means to piano playing. "A noted painter once said to me: 'I never allow my pupils to see me paint, lest they should imitate my methods.'"

This he asks at the beginning, and then reasons that what applies here must apply to the piano, since "music is but picture making in another form."

His premises are unsound, and are probably the result of reading some wholesale jumbling of "sister arts" in the imagination of many writers. The arts are entirely apart—music and painting. And scarcely a single general principle can be made to cover both.

But if our correspondent is to be met at all on his own ground we might ask in return why a person is first taught to draw in black and white before he is allowed to test color values.

However, this again involves a stretching of underlying principles, and the surest way out of the maze of such ideas is not to associate the techniques of the two arts at all. They are so entirely foreign

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to each other that they are comparable only by contrasts.

Before the piano student can conceive of any artistic effects he must have mastered the muscular action controlling the fingers. This ground must be gotten over first before there can be an idea of anything else. After he has learned how to produce the tone by acquiring control of obstinate muscles, then comes the possibility of learning musical interpretation. These two are not at all the same thing, as living examples will show.

Our correspondent protests that as a result of this toneless system keys, not tones, are memorized. But this is the case, save in few exceptions, with any system of piano playing. The pupil sees a certain note on paper and it means to him a corresponding note or key on the piano. It does not follow by a great deal that the sight of a given written note sounds in his mind that note in accurate pitch—this is quite another thing and involves the sense of pitch alone without any idea of piano technic.

For the training of rebelling muscles the toneless keyboard is an important factor, and to those who have nerves and neighbors that have nerves it is a godsend.

To return to the original proposition, the technical bases of music and painting must not be confounded in teaching. And no similarity of methods may be employed to attain the two different ends.

THE little bit of Parisian artistic slang, the short the short and sharp monosyllable "toc," has received episcopal confirmation. Monsieur the Bishop of Langres has introduced it into polite society in a very interesting article on the artistic

tendency of the age. In all branches of art there have al-

"TOC" IN CHURCH MUSIC. always been people who prefer glitter to gold, what is

violent to what is just, what sparkles to what is solid. "Toc" is the sham opposed to the real, the false substituted for the true, the striving for effect at all sacrifices. Art, the highest art, on the other hand, is distinguished by moderation, and by marching in the straight line which separates the "too much" from the "too little" it forces nothing, it exaggerates nothing, yet in these days how little is it appreciated! Writers instead of using language simply to express their thoughts, sacrifice everything to the sonority of the words, caring little for the limits of truth, provided that they can tickle their readers with fine phrases. Painters, to attract the eyes of their spectators, misuse color, in fact, the tendency of the present age is to "seem" rather than to "be." Music herself has been carried away by it, not only theatrical music, but religious music, and the taste for the sensational, the brilliant, the noisy has invaded the sanctuary. "The music in our churches," the bishop writes, "is far from being the music of the Church; in our most serious solemnities it is not always serious airs that prevail, and often men of taste in matters of art have been scandalized by the misplaced 'tol de rol deys' introduced into public worship."

The Bishop defines "toc" in music as being the tendency to provoke astonishment by a constant striving after contrasts; "toc" is the deliberate patch-work of melodies, without connection and often vulgar; it is the accumulation of harmonic sequences, complicated and strange, not demanded by the musical idea; it is too abrupt transitions from *pp.* to *ff.*, from *adagio* to *allegro molto*; it is the too frequent use of the chord of the dominant seventh, and jumping rhythms. "In playing the organ 'toc' is the abuse of the pedals of expression, of the vox humana and the tremolo, things which in some churches make the hearer fancy that he is listening to a performance of Offenbach rather than to a religious office. 'Toc' in vocal music is the abuse of

solos and passages that remind us of the organ point in theatrical music. All these things are perfectly capable of producing effect, but they do not produce the effect that we have the right to expect for sacred music. Church music ought to go to the soul; what I have just described only reaches the senses. Church music ought to make us retire into our own hearts; the music I denounce drags us forth. How can one collect one's thoughts when the ears are deafened by an avalanche of tempestuous sonorities which render one absolutely incapable of attention? I want church music to be calm, for calm, to quote Ruskin, is the first element of strength, and also the first element of the beautiful. I confess, at the risk of scandalizing some readers, that I am more touched by hearing a simple 'Misérere' by Joaquin des Prés than by all the emphatic tumult of the 'Tuba Mirum' of Berlioz, with its thundering orchestras.

"I must not be supposed," the Bishop continues, "to forbid the organist to vary his timbres. This is for me, as for all the world, an important part of his art. All that I condemn is noise for the sake of noise. There exists in music, M. Vincent d'Indy writes, a sort of style in music which seems to reach against classic forms, but it might more justly be compared to the articles of furniture called modern style. It is very pretty, it attracts the eye, but looked at closely it lacks solidity, it is—shoddy!"

"AWAY WITH THE EUROPEAN STANDARD" tends August Spanuth in a very sane and praiseworthy article published in the *Staats-Zeitung*, must be the model of Americans if ever we are to have any national art at all, any national music.

He reiterates the statement which THE MUSICAL COURIER has made time and time again, that it is

"AWAY WITH THE EUROPEAN STANDARD." the gravest error for every music student to go abroad to study. He asserts that this is musical snobbery.

There are many teachers abroad from whom a certain amount of inspiration may be drawn, provided the student is advanced enough to absorb or digest this, but in too many cases is the pupil unable to receive these benefits because he or she has yet to learn the technical rudiments of the art.

Mr. Spanuth declares that in every important American city there are teachers who, far from being behind their European colleagues in teaching ability, are really in advance of these because of their freedom from pedantic methods. Further, he admits that especially in Germany are there many careless and inattentive teachers; while here the teacher following the more modern path of instruction is able to produce better results in much shorter time than is the foreign instructor.

And then he presents the true but disagreeable view of the American girl who goes abroad to make a stage career. She is, first of all, hampered by the difficulties of a foreign language, and because of her estranged nationality does not succeed in catching the spirit of the German roles any more than that of the French or the Italian.

Taking for granted that such an one succeeds in securing an engagement, which pays her, say, \$35 per month, out of this she must pay the agent his commission and then furnish her own costumes—leaving her practically nothing. And out of the hundreds who reach this point of success—and there are thousands and thousands who do not—almost none come back to us successful artists.

Now, asks Mr. Spanuth, what benefit has Europe from these musical martyrs and what good do we derive from their sacrifice?

The question answers itself.

And the solution to the problem is to build a national art. How? By having ample and good music in the homes. Out of this will rise the demand for more, and the seeds of native music will be sown.

When these begin to sprout and flourish, then, and then only, will we have a musical atmosphere.

But we must assume musical independence before anything can result in this direction. And our motto must be: "Away with the European standard."

"ROSSINI would never have gained his great popularity during the Revolution: Robespierre would perhaps have accused him of anti-patriotic melodies, and Napoleon would not have appointed him to the grand army, a post for which communal enthusiasm was a first necessity. Poor swan of Pessaro! the Gallic cock and the Imperial eagle would probably have torn thee to pieces." Here is Heine's political opinion of Rossini's music. And we smile at it, but the underlying sarcasm is no jesting matter. Many of Heine's judgments are tinged by politics and their possibilities—even on art. And who living in the Paris of his day escaped it! The temperamental thermometer was always showing boiling point, with the mercury ready to rise and crack the confining glass at a single blast from the Boulevards.

But Heine had an allowance and a malady—he could afford to sneer. And he did.

At times Heinrich the Transplanted took himself very seriously, and out of the poet grows a thoughtful man who poses questions. "What is music?" he asks, and we hold our ears, for we have heard poets ask it before and remember in answer long rhythmic phrases stripped of meaning. Heine proves the exception: "It is spirit, but spirit subject to the measurement of time; it is matter, but matter that can dispense with space." Is this not a surprising retort from a man who literally was dripping with lyrics? Does he not touch lightly here on the subject which still agitates thinking men: the dimensions of music and its exact position in space?

And then we see the thin lips stiffen, while their corners sag. Heine is about to deliver himself of an opinion on musical criticism, which he says is an experimental science: "I know nothing less edifying than a criticism by M. Fetis or by his son, M. Foetus, wherein the merits or demerits of a musical work are demonstrated a priori. * * * The best musical criticism I ever listened to, and perhaps the most convincing possible, I overheard at Marseilles last year, during a table d'hôte. Two commercial travelers were discussing the topic of the day, whether Rossini or Meyerbeer be the greatest master. As soon as one had attributed the higher excellence to the Italian master, the other demurred; not with dry words, however, for he trilled some of the especially beautiful melodies from 'Robert le Diable.' Thereupon the first could find no more convincing repartee than zealously to sing counter passages from 'Le Barbier,' and thus did they both continue throughout the repast. Instead of a noisy exchange of insignificant phrases, they gave us most exquisite table music, and finally I had to admit that people either should not dispute at all concerning music, or should do so in this charmingly realistic fashion."

Surely he is having fun with his readers! But he returns to the matter of preference between these two composers, and protests that Rossini appealed more to his dreamy nature, though he contented himself with loving them both. Yet the poet's reason crops out: "Rossini's music is characterized by a predominance of melody, always the direct expression of an isolated sentiment."

But he realized with keen perception that Rossini's music was not for that time—the time of Meyerbeer. "The Restoration was Rossini's time of triumph. Even the stars in heaven, then doubtless celebrating those peaceful hours, * * * they, too, listened with delight."

And as Heine gave us that wonderful pen pic-

ture of Napoleon, done in marvelously few lines, so he describes Rossini's attitude when encountering a Meyerbeerian success: "Rossini smiles ironically with his fine Italian lips; then he complains about his stomach."

Heine's pen was ever pointed and the ink etched the written words—even when he wrote about his friends.

NO COMMENT NEEDED.

THE following protests appeared in the *Herald* last week. We reprint them without comment:

MANY OPERA-GOERS ENTER A PROTEST

Because Season Subscribers Get Back Seats at Prince Henry Performance.

MR. GRAU TELLS THEM WHY.

Had Only About 300 Seats Downstairs for 2,000 Applicants After Committee Got Through.

Such satisfaction as would be ideal on an occasion when a national visitor is to be honored does not reign among those who have prepared to attend the gala performance at the Metropolitan Opera House next Tuesday night. Letters received by the *Herald* show that some of those who have long supported opera in New York are far from contented with the provision made for them on that night.

Many of these subscribers, who have for years held certain seats or have become accustomed to the privilege of choosing seats, have found that they have been allotted places in back rows under the boxes or above them up in the balcony for the gala performance.

Maurice Grau was told last night of the letters sent to the *Herald*. "Of course we must expect some complaints on an occasion of this kind," he said. "Still I have not received many—perhaps ten. We did the best we could for the subscribers."

Here was the situation. The 230 members of the Citizens' Committee had first choice of two seats each. Then there were seventy or eighty seats for the Mayor and those he was to supply, and, in addition, Mr. Low sent twenty-five names of persons who were to be guests at the dinner party, for each of whom two seats had to be reserved. Then there was one seat each for the newspapers, and about twenty more taken out for various reasons.

"This left only about 300 seats in the orchestra and orchestra circle, for which there were 2,000 applications. Mr. Hirsch and M. Gorlitz, who know every person who comes regularly to the opera house, worked over the list night and day until they were fagged out, and I'm sure the best was done for all our friends."

"There is a disposition to criticise the management of this performance," Mr. Grau continued. "I see an estimate has been published that the house will total about \$61,000—which is an overestimate; that the expenses will be about \$20,000, leaving a profit of \$40,000. Why, \$20,000 will be paid for the artists alone, and the decorations will cost \$12,000 to \$15,000, in addition to the other numerous and heavy expenses of the production, and the unusual expenses of other kinds that must be met for the occasion."

OLD FRIENDS NEGLECTED.

To the Editor of the *Herald*:

May I ask the *Herald* if we regular subscribers to New York's opera season are being treated fairly in the distribution of seats for the so-called Prince Henry performance at the Metropolitan Opera House on Tuesday?

I have been a regular subscriber for many winters, and have two seats for all performances, well down front, as my wife prefers that location. As soon as this gala performance was decided on I sent carte blanche order for two seats, my regular seats preferred.

I have received notice that—what do you think? That I am allotted two seats at the back of the orchestra, back under the box line—as near putting me out on the street as was possible. I promptly refused the tickets. Is not some decent consideration due those who support the Metropolitan year in and year out?

OLD SUBSCRIBER.

NEW YORK, February 20, 1902.

WAY BACK AND SIT DOWN.

To the Editor of the *Herald*:

The *Herald* has been kind enough to publish my wife's and my name frequently this winter as among those at the opera. As your opera reporter knows probably where we sit, being habitués of the opera, he may look for us in our accustomed places.

Will you kindly tell him that at the performance of Tuesday evening next, I, as constant subscriber through the Stanton, Abbey & Grau, and Grau régimes, have not

been permitted to have good orchestra seats, but have been sent to the rear row of the house!

At the opera this evening, if I heard one, I heard fifty complaints in orchestra stalls and boxes of the manner in which the seats have been distributed by the little social clique in charge of this affair. Believe me, very truly,

W. L.

NEW YORK, February 20, 1902.

GONE TO BETTER PLACE ABOVE.

To the Editor of the *Herald*:

Will the *Herald* ventilate the peculiar situation at the Metropolitan Opera House? I think that \$60 for a couple of seats is an outrageous price; still, I am willing to pay that sum to keep things quiet at home. I sent my clerk to buy a couple of orchestra chairs for the special performance for Prince Henry of Prussia, and I was told to file an application and indulge in a lot of tommyrot red tape, which I did. This star chamber committee considered my application, and probably thought that I was not up to the social requirements of the event—though I am in the Social Register—and I was gently lifted to the second balcony, back, from which I shall be obliged to look down on my friends below.

As a number of my friends have been treated in a similar manner, I want to enter a protest, which I wish the *Herald* would print. Very truly,

PARQUET.

NEW YORK, February 18, 1902.

WHAT'S THE GAME?

To the Editor of the *Herald*:

As no one seems able to get the seats he wants at the Metropolitan for Tuesday next, will the *Herald* try to find out what the game is—who has the seats, and why those who should have them can't get them?

CURIOS.

NEW YORK, February 19, 1902.

MARY MUNCHHOFF.

[BY CABLE.]

BERLIN, February 25, 1902.

Mary Munchhoff had great success at her song recital last night.

H.

THE OPERA.

THE only novelty last week at the Metropolitan Opera House was Massenet's "Le Cid," sung Wednesday, with Lucienne Breval as Chimene and Alvarez in the title role. There is nothing new to be said of Breval, except that she has grown heavier and shrieks more. Alvarez found the part of Rodrigue child's play. Flon conducted. Thursday afternoon, "Carmen"; and "Manru" was repeated in the evening. Friday, "Tristan and Isolde"; at the matinee Saturday, "La Fille du Regiment" and "Cavalleria Rusticana"; in the evening, Verdi's "Otello." The usual Sunday night affair took place, Verdi's "Manzoni" Requiem being sung. Monday afternoon "Rheingold" was heard for the first time this season, and "Les Huguenots," with Breval, was sung in the evening. Next week the Ring will be reviewed in detail.

An eminent artist in the almost forgotten art of dancing, Leo Iwanoff, died at St. Petersburg, December 24, aged sixty-seven. At first he was a solo dancer, and had the duty of introducing the prima ballerina, a function which he discharged for Cerrito, Carlotta Grisi, Pepita, Grantz and others. In later years he composed many highly applauded ballets. He was a zealous and serious advocate and defender of the high classical school of dancing, and had a just horror of the modern acrobatic style, in which vigor is everything and grace nothing.



The Spanish tenor, Julian Biel, has been singing with great applause at the Liceo, of Barcelona. Biel commenced his artistic career only a year ago. He studied in Rome under the baritone Cotogni, and made his début in Madrid, where he was held as a successor to the triumphs of Tamagni, Massini and Gayarre. He will appear this month at La Scala, Milan.



A monument to Chopin at Warsaw has been sanctioned by the Government. But the Governor has ordered that subscriptions must be collected only "among admirers of the composer's talents," and the monument committee is forbidden to issue an appeal to the public through the press.



The talented violoncellist, Elsa Ruegger, after the end of the European season, will return to America for a series of concerts.



IAGO'S "CREDO" IN VERDI'S "OTELLO."

Cruel is he the God who in his image
Has fashioned me whom in wrath I worship.
From some vile germ of nature, some paltry atom,
I took mine issue,
Vile is my tissue,
For I am human.
I feel the primal mudflow of my breed.
Yea! This is all my creed;
Firmly I do believe as c'er did woman
Who prays before the altar,
Of ev'ry ill, whether I think or do it,
'Tis fate that drives me to it.
Thou, honest man, art but a wretched player,
And thy life but a past;
A lie each word thou sayest;
Tear drops, kisses, prayers,
Are as false as thou art.
Man's fortune's fool, e'en from his earliest breath.
The germ of life is fashioned
To feed the worm of death.
Yea; after all this folly all must die,
And then? And then there's nothing.
And heav'n an ancient lie.

OTELLO.

ARRIGO BOITO wrote this Litany of unbelief, this Hymn to Negation, this hymning of the hollowness of life. The music accompanying it, interpreting it, underlining, not softening, these words is the most damnable and black music ever penned by man. The combination of Boito and Verdi is irresistible.

❖ ❖

In these days of immoderate praise and enthusiastic blame too little attention is paid to the opera librettist save when the opera is a failure; then he is made a door mat, upon which each of the composer's sins is wiped. "What might he not have done with a good book" echo the composer's friends mournfully, instead of damning him for having accepted a bad one. As a matter of fact, the librettist should be blameless, be the failure again so disastrous. No composer need accept a book with which he is not in entire sympathy; and if he is stirred to composition by a bad libretto, then so much the worse for him and his music.

Now Wagner, as is well known, trusted no one else in the matter of librettos; and in the case of the "Ring" Richard of the Runes trusted himself too much. But even so, it is safe to wager that the result is better than it would have been had there been another cook at that broth. We shudder at the possibility.

But not all composers have as exalted an opinion of their literary abilities as had Wagner. Hence the librettist.

❖ ❖

Dates—simply figures put to perverse uses—can be made to prove and deny at will, whichever happens to be most useful to you at the moment. It is interesting to note that Boito's "Mefistofele" and Verdi's "Don Carlos" came before the public within a few months of each other. Four years after that came "Aida," the greatest of Verdi's operas then written. Save a string quartet which might have been left unwritten and the "Manzoni" Requiem

there now occurred that famous silence for sixteen years, lasting until February 5, 1887, when Verdi emerged from his retirement with "Otello." Boito's influence had been at work.

I say this advisedly: The Verdi of "Otello" was a younger man musically than the composer of "Aida" had been. Not only more youthful, but more robust and virile, much nearer the prime of his life. And at the time of "Otello" Verdi was sixty-four years of age.

Logically enough, this process of rejuvenation did not cease with "Otello," but continued with startling results shown in "Falstaff," which opera teems with the exuberance of *Flegeljahre*. Why has Verdi grown younger and younger? There is in this, mind you, not the faintest trace of dotage; to the contrary, the works mentioned show the firmest hand and planned intention.

Do you recall Henry James' novel, "The Sacred Fount"? Some of its reviewers, fearing to look the Jamesian proposition squarely in the eye, have shied readers off by writing down the book as a mystifying jumble of crazy ideas. While I admit that there is a maze of characters—which, after all, is the author's privilege—the problem is posed nakedly enough for even the nearsighted.

For his thesis James has taken the purely physical point of view. In the case of Verdi-Boito there is the artistic side alone at issue; and evidence ventures to show that Verdi grew musically young at the expense of Boito's productive strength.

That Boito has creative ability of no mean order is proven by his "Mefistofele," and, weary of affirming this conclusion, I ask you: What has become of his creative ability—"Nero" is yet a myth—if much of it has not flowed into the scores of "Otello" and "Falstaff"?



The libretto of "Otello" is a theatric-operatic masterpiece. Boito follows the Shakespeare contour discreetly, lops off an act, concentrates the sequence of happenings and interpolates very little. For each of these changes he has logical reasons, and never once does he forget that he is handling material for the opera, a form which demands more speed than the drama.

The first act opens with the storm out of which Otello arrives and announces his victory over the Turks. Iago schemes with Roderigo to overthrow Cassio; the latter is made drunk and stabs Montano; thereupon Otello deposes him as his lieutenant. Desdemona appears and the scene closes with the only peaceful episode in the entire opera, that of Otello's marital happiness.

Boito has avoided the usual pitfall of the librettist who devotes the first act to the setting forth of all details of plot, practically wastes the second act in trying to introduce atmosphere and reserves the later ones for climaxes. Instead, the plot continues to unravel with an ever-increasing show of interesting incident until the very last, when Iago's treachery is made clear.

The second act shows Cassio pleading with Desdemona to intercede with Otello for his forgiveness. Against this background is Iago spurring Otello to jealousy by hinting at a love between his wife and Cassio. Then follows the angered meeting, the dropping of the handkerchief and the dream episode, closing with the oath of vengeance.

In the next act is the incident with Cassio which introduces Desdemona's handkerchief and the eavesdropping Otello; then the furious scene of hatred and brutality against Desdemona, ending in the plotted murder of Cassio.

The last act is much like the last one in the drama, save that Otello does not wound Iago; here the latter simply runs cowardly away, which is rather in keeping with his character. One weakness is remarkable and might easily be corrected in the production of this last act. When Iago escapes, the rest of the persons might follow him in pur-

suit, thus leaving Otello alone with the murdered Desdemona, and making his own death more tragic on the denuded stage.

This is the outline of the Boito book. And the important interpolations are the celebrated "Credo" and the serenade of fishermen who bring Desdemona offerings; both help out the stage picture, and the former gives a fatalistic touch to Iago's impersonation.

It is not strange that Verdi should have written tremendous music about this libretto; music which shows in almost every bar contagious enthusiasm for the subject. And the fact that there are so few dead leaves in this score—less than in any other of Verdi, unless "Falstaff" be the exception—marks the discreet ravages of the pruning knife wielded by the younger man.



The music plunges immediately into the story. Verdi had forsaken earlier ideals, and possibly he was reminded of the meaningless introduction to "Aida"—rather a sad attempt at a musical synopsis and nothing at all of an overture. So, with a dozen bars of tempestuous music which are extremely effective, though the simplicity of the score denies any cunning conniving at atmosphere, the curtain rises on the storm which threatens to engulf "Otello's" ship.

The chorus agitates the scene in lamenting the pending fate of "Otello's" vessel. Where, asks the suspecting Verdi-ite, is the monophonic choral writing of "Aida"—to mention none of the earlier works? Scarcely in all operadom is there so sudden and tense an opening, and one that the chorus heightens by its unconventional utterances against a pitching background of storm music, in which shopworn chromatics play an unimportant part.

All this is kept up for pages, and the mockery of stage realism disappears with the insistence of it. And gradually, without any show of gaudy bid for public approval, the characters are introduced; Cassio, Montano, Roderigo and Iago. Here are all the traditions of operatic Italy knocked into a cocked hat. Even Otello, who by this time has effected a landing, appears but for a moment at the back of the stage to announce the successful issue of the Turkish war, and disappears again.

Where are, then, the footlights of esteemed operatic custom? Is the droning old mob of opera-goers to be snuffed out by such neglect? But Verdi's ground is very firmly under his feet. He is building a monument to his fame.

The chorus again takes up the thread, but in no stenciled phrases; it is simply a modulation to the dialogue of Iago and Roderigo, in which the first seeds of villainy are planted.



Iago's drinking song must have been a sad blow to the opera-mongering Milanese. It is a masterly bit of writing, with never a regard for the usual, but already hinting at the contemptible meanness of the singer. The musical delineation of Iago is fearfully successful: the music at times is gruesome, at others repellent; and never does Verdi miss an opportunity to remind you of the loathsome scheming of this tainted coward. Out of all the Verdi operas this character stands the most subtly portrayed, the most alive in all its hideousness.

The quarrel with Montano and the duel pass quickly, and they serve to bring Otello back. After him comes Desdemona, and the closing duet is beautifully Boitian—recall "La Luna Immobile!"—and so unoperatic that it finishes with the backs of the principals to the audience. Verily, the footlights of old Italy have fallen from grace!



The musical introduction to the second act—and other bits of it—remind one of the garden quartet in "Mefistofele." Iago is persuading Cassio that his salvation lies in finding Otello's forgiveness through intervention with Desdemona, and as the

dupe disappears Iago makes his one great play at the audience—and who has it in his heart to chide composer and librettist?—by singing the wonderful monologue, the "Credo." The curve of every phrase of this bit is unlike Verdi. Putting two and two together simply points the sum total at Boito. It was, this "Credo," his own interpolation in the libretto, and the music is scarcely that of Verdi. But to whom the credit, the few pages are marvelous: that austere opening, the ironic mood of "some vile germ of nature," and the impudent trumpet utterance preceding "Firmly do I believe." It is all in harmonic keeping, and saves time by exploding at once any idea that there is a redeeming fibre in Iago. Nor is it dragged in by the hair—even as Shakespeare did in the memorable instance of Mercutio's Queen Mab dream. Boito's hand was unerring in this interpolation.

Then, under the influence of Iago's vile insinuations, the character of Otello changes before our very eyes, before our very ears. Decency is leaving the man: it oozes out of him with every phase, and he becomes a beast of ungovernable jealousy. The trick is accomplished in but few pages of music, and the first impression of Otello is completely wiped out by the possessing mood shown in the music. The composer molds this character as though it were dough, and he does it convincingly.

Just when the poison of distrust is beginning to work the attention is shifted to the back of the scene, where Desdemona is receiving homage at the hands of the villagers. This, again, is Boito's invention, and the loving tributes of these simple people plead to the audience for Desdemona's purity of body and mind.

Then follows the quartet in which the handkerchief is dropped and in which, with admirable cunning, Verdi has kept the musical outline of every one of the characters sharply defined.

Desdemona repulsed and carried off by Emilia the maid, Iago plants the barb by the lying recital of Cassio's dream.

Here again the musical subtlety is stunning. The element of cunning is kept in the background and the listener almost believes in the narrative. And in the following oath Otello's passion bursts all bounds of humanity. It is musical frenzy.



During the entire third act Otello is kept at this musical pitch, and when at its close he falls into paroxysms of despair it is as far removed from stage effect as any hater of miming could wish it. The scene between Iago and Cassio, with Otello listening behind pillar, is musically monstrously clever. Verdi never merges one characterization into another, no matter how abruptly circumstances fling them together. The ear can always follow the logic of each situation, and this is accomplished at no expense of ensemble.

The scene fills with the Venetian Embassy, and—to please Paris, however—a ballet is introduced. The music to this is trivial and lacks any inspiration; the entire episode might be omitted without any regret. There follows the tempestuous incident of the reading of the edict, with those masterly "asides," the grief of Desdemona and the brutal dispersion of the assembly by Otello.

As the curtain falls cries of "Hail, Otello; hail the lion of Venice!" come from the distance, while Otello lies swooning with rage and Iago gloating over him with the sardonic "Ecco il leone!"



I do not recall a single act over which unleavened gloom hangs so dreadfully as it does over the final one of "Otello." Much of what has gone before prepares the atmosphere, and the simple musical means order it to suit the needs of composer and dramatist.

The scene is Desdemona's bedroom, and she converses apprehensively with Emilia. There comes

to her the memory of the *canzon del Salice*, into which she lapses; and the reiterated *Salice* is horribly depressing. With the singing she grows more calm, and the final good-night is almost tranquil, when suddenly she bursts into the heartbreaking "Addio" and its gloomy orchestral postlude.

This is one of the very great moments of the work, and the mood is joined into the succeeding "Ave Maria," which is unpretentious, but in the right key to extend the depressing atmosphere of pending tragedy.

Otello enters, kisses the sleeping woman and awakens her. The rest is swift: The accusation, the murder, all follow in a breath, and with the entrance of Emilia comes the explanation of Iago's treachery. Otello grinds his very life out in phrases of remorse and stabs himself. It is all very ghastly and very great art.

Another decade and the list of Verdi's operas in the repertory of opera houses outside of Italy will be narrowed down even more than it is to-day. "Traviata" will live as long as there is any one great soprano alive, and "Aida" will be classed as the most tuneful opera that ever came out of Italy. But Verdi's fame as a genius will stand or fall by "Otello," his serious masterpiece.



"R. Arpeggio," a writer in the London *Musical Standard*, who chooses to mask his clever personality, heard the love scene from "Feuersnot" by Richard Strauss, at a promenade concert, and likes it. You may remember that Emil Paur produced the music at a recent Philharmonic concert, and with such success that it was redemand—unheard of thing at one of these sacred functions. This is what "R. Arpeggio" wrote:

"Of course, the whole thing is symbolical, and in the concert room can be looked on as depicting life waiting for the sacred flame of love. Richard Strauss is a musician who fascinates me both by his workmanship and by his temperament. He is never commonplace, and though I have grave doubts of his greatness compared with that of the titans among the composers, he is one of the few really creative composers of to-day. The temperament is peculiar, and in its intellectual passion and nervous strength reminds me of Shelley's. His music always succeeds in creating a poetic atmosphere, and though he employs the most complex polyphony he is not obscure. The puny analyst who at a first hearing expects to be able to dissect a composition is aghast at Strauss' daring orchestration, and cannot see any of the designs he knows in the curious texture of such a score, will tell you that the 'love scene' is merely eccentric. But to the musician who does not pose as a musical analyst the score is clear enough. Strauss is not a bungling charlatan; he does not heap complexity on complexity simply to show his cleverness; all is employed as a means to an end, and that end is to claim the sympathy of his listener for the poetic idea to be expressed. As a mood picture, as a passionate paeon to love, this intermezzo cannot fail to make its appeal to ears that can hear. Its subtlety and shifting and polychromatic tints may not be to the taste of those who like all their music to be rhetorically passionate, but it is none the less moving in its appeal. It is the fashion to speak of Strauss as if he were a miracle of cleverness only; as if he were but a daring harmonist and curious master of the orchestra—a kind of modern Paganini composer—and so forth. But he is much more than that—he is a tone-poet who has something to express (himself), and his cleverness arises from his

persistent and ardent search for the right expression. We do not know his symphonic poems in London as well as we should, but even from my cursory knowledge of them I have always been impressed by the fact that Strauss' supposititious eccentricities of workmanship are not an end in themselves, for then he would be a charlatan, but are the outcome of his desire to express his ideas."



The London *Daily News* deals with a question propounded in the current *Author*: "How far is the writer of fiction entitled to make use of real people for his work?" So far, obviously, as discretion and good taste will permit; and of this the author had best be the only and the timely judge. Else he may rouse in the bosom of a friend a feeling like that which possessed Thackeray's friend Andrew Arcdeckne, who was the original of Harry Foker. Arcdeckne did not go to law about it. "He bided his time, like Prosper le Gai, and it arrived on the night of Thackeray's first lecture on the English humorists. Arcdeckne met him at the Cider Cellars, surrounded by a crowd congratulating him on his brilliant success. 'How are you, Thack?' cried Arcdeckne. 'I was at your show to-day at Willis'. What a lot of swells you had there—yes! But I thought it was dull—devilish dull! I'll tell you what it is, Thack, you want a piano.'"



Poets are not always poetical. A tale is told in a contemporary of Aubrey de Vere growing ecstatic before Newman over the "sweet pealing of the Oxford chimes," and asked why they rang with so inviting an insistence. "Only young men keeping themselves warm," replied Newman. Tennyson gave several unexpected answers of the same character. He asked a young woman, who had shown herself more enthusiastic than intelligent over the beauties of "Maud," what birds she supposed they were which called "Maud, Maud, Maud." "Nightingales," said the enthusiast. "No, rooks, you —" But the exact vocative is still matter of discussion.



According to Andrew Lang, when Robert Louis Stevenson was a delicate, lonely boy in Edinburgh his father read a book to him called "Ministering Children," which so impressed the little fellow that he wanted to play at being a ministering child. He "scanned his whole horizon" for somebody to play with, and thought he had found his playmate. From the window he observed street boys (in Scotch "keelies") enjoying themselves. But one child was out of the sports, a little lame fellow, the son of a baker. Here was a chance! After some misgivings Louis hardened his heart, put on his cap, walked out—a refined little figure—approached the object of his sympathy and said: "Will you let me play with you?" "Go to hell!" said the democratic offspring of the baker.



I don't know who the man was, but he stood under Rolshoven's clock near midnight last night. He was talking to himself. I lingered at the window just long enough to hear him utter this bit of philosophy: "What's the use? What does it all amount to? A fellow is born and somebody supports him for a while. Then he supports himself for a while longer. Then he supports somebody else a while. He goes to a few shows. Then he dies. That's all."

The above was in the San Francisco *News Letter* under the caption "Stolen from Thieves," a rather pretty way of summing up an exchange department.



The Minneapolis *Journal* tells the following story about Lillian Blauvelt—a dream of a tale for an author who wishes to outpipe Robert Louis Stevenson in his "New Arabian Nights Entertainment." Here it is:

"Madame Blauvelt is a charming woman and has won a reputation as a story teller as well as a singer. The last time she was in London she sang at a musicale given by one of the fashionable London women in honor of the officers who were going to South Africa to take part in the war with the Boers. In response to an enthusiastic encore she sang a group of plaintive Irish folksongs, and then, followed by her maid, slipped away to her cab. As they were driving away a man stopped them: 'Wait, just a moment,' he begged, 'while I thank you for the Irish lullaby. I leave for South Africa to-morrow and the melody of that song as you gave it will ring in my ears forever.'

"The singer thanked him and the cab drove away. On the carriage went until the women became alarmed, and Madame Blauvelt requested her maid to speak to the driver. He only nodded reassuringly, and drove on. He drove them at last to the centre of a deserted park and dismounting came to the door.

"Which is the singer lady?" he asked.

"Madame confessed that she sang, and he next demanded what the man had meant when he thanked her for the Irish lullaby. When madame told her story the cabman said that he also liked Irish songs, and requested her to dismount and sing the lullaby to him.

"But I cannot sing here, it is too damp," implored the trembling prima donna.

"The cabman was obdurate. There was nothing else to be done, and, to quote from Madame Blauvelt: 'I had to get out and pipe.'

"When she had finished the man motioned her to enter the cab and without a word of thanks mounted and drove away, this time home. When they reached the house Madame Blauvelt hurried in, leaving Price to pay the man. He waved her away.

"I've already been paid more than I ever received before," he said. When one considers the sum which Madame Blauvelt receives for her songs one cannot but agree with him."



Bertha—Mr. Stevens told me that I sang like a bird. Wasn't that nice?

Uncle George—It depends upon what kind of bird Mr. Stevens was thinking.

Bertha—You don't think—

Uncle George—Yes, I think I do.

Bertha—The brute!—Boston Transcript.

Maonda Engaged for the Philharmonic.

ME CHARLOTTE MACONDA has been engaged for the last concerts of the Philharmonic Orchestra this season, April 4 and 5, when the symphony will be Beethoven's Ninth. Madame Maonda will sing the soprano part in the quartet in the chorale. This engagement follows very conveniently Madame Maonda's engagement with the Handel and Haydn Society of Boston for the Bach "Passion Music," March 28, and immediately after the Philharmonic concerts in New York the distinguished young soprano will leave for a number of festival engagements in Louisville, Kansas City and elsewhere.

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The Musical Courier will be found on sale hereafter at the music house of Carisch & Jänicke, in the Corso Vittorio Emanuele No. 2, which is near the Duomo and the Galleria.

CORSO VENEZIA 65, MILAN, ITALY, Jan. 31, 1902.

Commemoration of Verdi's Death.

GIUSEPPE VERDI, the "Grand Old Man" in music, was born at Roncole, October 10, 1813, and died at Milan, January 27, 1901.

The first anniversary of the death of this great man, the immortal master-composer of "Rigoletto" (1851), "Trovatore" (1853), "Aida" (1871) and "Falstaff" (1893)—to mention only a quartet of the innumerable operas written by Verdi—was honored and commemorated in various ways, especially in Milan.

At the Scala Theatre, on Monday night last (the 27th), the solemn occasion was celebrated with an impressive performance of the *Messa da Requiem*, written by Verdi on the death of his friend, Alessandro Manzoni.

The soloists for this Scala production were the Signore Amelia Karola, soprano, and Elise Bruno, contralto; the Signori Emilio Cossira, tenor, and Costantino Nicolay, basso. The chorus—led by the eight Wagnerian Valkyries, Emma Decima, Elvira Magliu, Aurelia Milazzo, Bruna Properzi, Sofia Parisotto, Adele Ponzano, Bice Silvestri, Eugenia Tomsen—numbered 150 well trained singers, in charge of their master, Sig. Aristide Venturi; with these and the excellent Scala orchestra of 100 members, Sig. Arturo Toscanini controlled and directed a performance whose interpretation was notable for clearness and breadth of style. The effect of the "Dies irae" was great; of the "Tuba mirum" and the "Sanctus" repetitions were demanded, and the "Agnus Dei" was warmly applauded, as was also the "Libera me."

A memorable production—impressive, brilliant, electrifying. This Manzoni *Messa da Requiem* was first sung at Milan, under Verdi's own direction, in the Church of San Marco, May 22, 1874, the singers being the Signore Teresa Stolz and Waldman, and the Signori Capponi and Maini.

During the afternoon, at 4 o'clock, took place at the Hotel Milan—where Verdi had always lived when in the city and where he breathed his last—the unveiling of a large, commemorative marble tablet, immured or inserted in the façade of the hotel in Via Manzoni.

This ceremony was attended by a crowd of interested people. Prof. Giorgio Sinigaglia pronounced a short but inspired discourse, eulogizing the memory of the great musician; after which the city authorities and a few other

invited guests were conducted to the chamber on the second floor of the house in which the master had died. This room and the adjoining studio are said to be kept in the same condition precisely as when occupied and left by Verdi; the hotel proprietor, Commendatore Spatz, being a great music lover and a profound admirer of the dead musician's genius. Before quitting the apartment the visitors registered their respective names.

At the Royal Conservatory of Music, now known as the Royal Conservatory Giuseppe Verdi—where, many years ago, the young Verdi was refused admission as a student because the learned director and all-knowing management concluded that Verdi's musical talent did not warrant his being accepted—the students presented a Veridian program of music, conducted by Professor Gallignani, the present director of the conservatory. The memorial concert was opened with an address by Prof. Ludovico Corio, followed by two orchestral numbers: Overture, "Luisa Miller," and Sinfonia, "Oberto Conte di San Bonifacio," between which were arranged the unaccompanied chorus, "Laudi alla Vergine Maria," and the "Stabat Mater." The audience in attendance was a large and satisfied one.

The same evening, at the popular and well-known Café Biffi, in the Vittorio Emanuele Galleria, the orchestral program offered in memory of Verdi was arranged by the director, Signor A. Stefani, as follows:

IN MEMORIA DI GIUSEPPE VERDI.
27 Gennaio, 1902.

PROGRAMMA.

1. Sinfonia opera Aroldo.....	Anno 1857
2. Duetto opera Ballo in Maschera.....	" 1859
3. Fantasia opera Rigoletto (parte II).....	" 1851
4. Agnus-Dei della Messa Requiem.....	" 1874
5. Fantasia opera Aida (parte II).....	" 1871
6. Fantasia opera Traviata (parte II).....	" 1853
7. Aria e Miserere opera Trovatore.....	" 1853
8. Sinfonia opera Vespi Siciliani.....	" 1855

Direttore d'orchestra maestro A. Stefani.

The Verdi Home for Musicians contains a chapel, in which the altar and its consecration had to be hastened in order to make it possible to celebrate mass there on Sunday morning last in honor of the illustrious and generous donor.

The Banda Municipale, under their leader, Signor Pio Nesi, were in attendance to pay their respects to the memory of the great departed, depositing a wreath of fresh flowers upon the composer's tomb and executing several selections of Verdi music in the cortile.

This Casa dei Musicisti, founded and endowed by the Grand Old Man, is fast approaching completion in every respect. The structure has been finished for some time, and the work of decorating and furnishing has now been taken in hand and is well under way. The crypt, where the remains of the composer will lie, is to be richly adorned with mosaics, now being designed by the artist Signor Lodovico Pogliaghi. It is expected that the memorial will be completed before the end of the present year.

At the Cemetery Monumentale, about noon time, a bust of Verdi in bronze, the work of the sculptor Quadrelli, was placed in the Famedio, a hall or little gallery of fame containing busts, inscriptions and mementos of dead celebrities. This ceremony was conducted in a solemn, impressive manner. Various city officials and invited persons were present. Professor Sinigaglia delivered an address laudatory of the genius of Verdi. The music band took position on the terrace, and intoned the "Miserere"

from "Trovatore," after which they played selections from "Don Carlos."

This bronze bust of Verdi was executed by Quadrelli in 1893, when the great musician's last opera, "Falstaff," was produced. The base is of the stone of Oira (Lake of Orta) called bronzine, and represents a lyre encircled by small branches of intertwining oak and laurel. The pedestal upon which the bust rests is of polished black Varenna marble.

In the afternoon the bust was exposed to public view.

There has also appeared a bronze medal of Verdi, designed by the artist Lodovico Pogliaghi, and cast in the Johnson establishment at Milan, bearing on the reverse side the following inscription worded by Signor Negri (translated):

"Inexhaustible creator—of melodies divine—evoker—in tears and in smiles—of figures immortal—joined—to the untiring omnipotence of genius—the virtues of the man and the citizen—undefeated and strong—October, 1813—January, 1901."

A reproduction of a splendid likeness of the great man, printed on, or rather woven in, silk, is on view and for sale at one of the silk houses here. The original silk pictures appeared in the year 1889, and were made by the house of Chighizzola, which, in an autograph letter were highly approved of by Verdi.

Mention may be made, too, of a new crop of illustrated post cards with scenes from the different operas of Verdi. Some of these are quite attractive. The printing of these cards is done partly in Italy; but the greater portion and more artistic ones come from Germany.

Then there was issued very recently by the publishing house of G. Ricordi & Co. a popular edition of Verdi's operas, the first series of which contains nineteen in number, as follows: "Oberto Conte di S. Bonifacio," "Il Finto Stanislao," "Nabucodonosor," "I Lombardi alla prima Crociata," "Ernani," "I Due Foscari," "Giovanna d'Arco," "Alzira," "Attila," "I Masnadieri," "Il Corsaro," "La Battaglia di Legnano," "Luisa Miller," "Rigoletto," "Il Trovatore," "La Traviata," "I Vespri Siciliani," "Aroldo" and "Un Ballo in Maschera."

At Rome the first anniversary of Verdi's death was commemorated by the choir of the Sistine Chapel.

There was a solemn funeral service held at the Church

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of Minerva, with singing by the Papal choir, under direction of Domenico Mustafà. All the notable musicians of Rome were present, as were also the Society of the Catholic University and many persons of distinction. The "Dies irae" from the Verdi Requiem was sung by Mustafà in a manner sublime.



At Florence the opera performance at the Teatro Verdi—in honor of Verdi's memory—consisted of the master's "I Lombardi alla prima Crociata."



Torino offered at the Vittorio Emanuele Theatre a special performance of "Aida," preceded by an address and a Veridian overture played by the orchestra.



In many other Italian cities and theatres the memory of the immortal master was honored with special performances of his operas. Lectures, addresses, concerts, the reading of the D'Annunzio poem, &c., were offered in celebration of this first anniversary of the death of the great and only Verdi.

Celebration of Ristori's Birth.

From commemorating the dead to celebrating the living is but a short step, a brief interval of forty-eight hours' time in this instance. And while the chronicler leaves the memory of the great man Verdi with sadness in his heart, he turns to the great woman Ristori with joy upon his lips.

The Marchioness Capranica del Grillo, née Adelaide Ristori, the world famous Italian actress, celebrated at Rome the eightieth anniversary of her birthday on the 29th inst. Early in the forenoon the King of Italy tendered his good wishes in a personal visit to the great actress. Innumerable telegrams of congratulation from all over Italy and the rest of the world were received at her home during the day. Gifts from the municipality of Cividale, Ristori's native town; from the most gracious of queens, Margherita of Italy, fervid wishes, accompanied by a gold bracelet, studded with diamonds and the royal initials; from the Grand Duchess of Saxony, an antique vase of terra cotta with flowers; flowers and objects of art from many princely personages, from the Argentine Republic, and from many other sources too numerous to mention.



Adelaide Ristori was a great actress "when acting was acting," as a veteran might be pleased to express himself.

Though known as a great tragedienne, previous to going to Paris in 1855 to play in tragedy, Ristori's reputation was established by her representations of comedy, and not until she went to Paris were her chief roles taken from the tragic drama.

Among her many experiences and recollections of the past is one that seemed very funny to the actress at the time. This was in America, when Adelaide Ristori played

in English, with all the rest of the company in German, of which she understood not a word. In the United States the actress was impressed by the warm enthusiasm of the people and the prevalence of every nationality except the American.

That the recurrence of this anniversary of Ristori's birthday, or so-called cradle feast, is not entirely free from a tinge of sadness will be understood when it is remembered that her husband died on her seventieth birthday. This glorious eightieth celebration cannot wipe out the recollection of ten years ago on that same day.



The Theatre Valle at Rome presented a magnificent appearance on this great birthday occasion. The house was filled with high personages of distinction among the nobility; luminaries in the arts, in science and the professions; every person, in fact, who counted for anything in Rome and could get admission was present at this Valle Theatre celebration of Ristori's eightieth birthday.

The private box of the actress had been decorated with garlands of beautiful flowers; the stage, too, was like a garden in bloom, upon which could be seen the precious objects and souvenirs of la Ristori—the many presents and remembrances to the celebrated actress.

Ermete Novelli, the greatest present day Italian actor; Tommaso Salvini, the greatest of a past generation, and others of high reputation took part in a performance the program of which is herewith given. The opening piece was "Esmeralda," by Gallina, with Virginia Marini and Ermete Novelli in the principal parts. Tommaso Salvini then appeared, surrounded by the actors of the House of Goldoni, all attired in Goldonian costume. In his address of greeting and felicitations to the illustrious Ristori, the great Othello, Salvini, compared the artistic encounters and engagements of the actress to those in military history of Caesar and Napoleon; adding that she had been yet more fortunate than they, inasmuch as she had conquered also in America!

This glorification of the Italian actress and of Italian art aroused the immense audience to unbounded demonstrative enthusiasm, with cheers of "Viva Salvini! Viva Ristori!"

Following this address, the last act of "Goldoni," by Ferrari, was presented, which performed the Roman newspapers laud to the skies.

Ermete Novelli brought the program to a close with a delightful monologue of his own, entitled "Il Guitto," in which he concluded, expressing to the happy Ristori exquisitely turned good wishes, and to the cheerful audience the invitation to celebrate in twenty years the centenary—the full measure of a hundred years—of the glorious actress! "And be sure that not one of you fail!" added the actor, which called forth renewed cheers and enthusiastic demonstrations, with waving of handkerchiefs from the

actors of the Casa di Goldoni upon the stage in a salute to their famous companion in her box. At sight of this the great actress was overcome with emotion and tears. Deeply moved, she feelingly thanked all present—when the vast and excited audience knew no bounds in giving vent to their enthusiasm.

An elegantly bound album, in which were collected all the written signatures of those present in the parquet and the boxes, was given Adelaide Ristori as a souvenir of the celebration.



In Milan, at the Manzoni Theatre, a matinee performance took place in honor of la Ristori and her eightieth anniversary. The program was the following:

"Un Amoreto de Goldoni a Feltre" (little love affair), comedy in one act, by Libero Pilotto, the actors being C. Leigheb and E. Zago, and the ladies T. Franchini and E. Privato. The second piece was "Tecoppa Interpret," comic scene in one act, adapted from the French by E. Ferravilla and E. Cima, with seven characters in the cast. The third piece was entitled "La medicina di una ragazza malata," popular scene in one act, by Paolo Ferrari, requiring eight persons to play it. Fourth and last part of the entertainment was "Sogno de Sior Gaetano," comic scene in one act, calling upon six human beings to perpetrate the fun.

By the express desire of Madame Ristori the net receipts of this matinee were donated to the Actors' Provincial Society.



Special theatre attractions in celebration of the day are reported also from Torino, Genova, Bologna, Naples and other places; Cividale, too, la Ristori's native town, remembered her illustrious daughter in different ways on this 29th day of January. From the German Emperor William and Berlin, from Paris, from London and from other foreign countries came tokens of remembrance and good wishes kindly expressed. Grand homage and fitting tribute from kings and princes to a queen of the drama—a goddess of the art!



In hopes of being able to report on the success of a new opera, which had been billed for last evening performance, I withheld this letter—only to be disappointed.

The promised new opera was not produced owing to indisposition (announced but two hours before the regular performance time) not of the prima donna, nor of the tenor, but of the composer.



Verdi's "Il Trovatore" is now in active rehearsal at the Scala; and the Dal Verme promises "I Lombardi alla prima Crociata."

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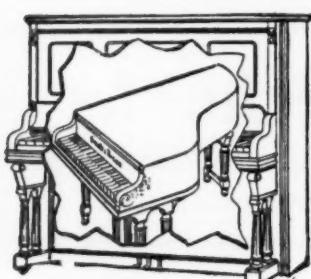
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Greater New York.

NEW YORK, February 24, 1902.

CONTINUING the giving of names of churches requiring the services of singers and organists, THE MUSICAL COURIER this week prints the appended:

OPEN CHOIR POSITIONS.

Organist, Fourth Congregational Church, Hartford, Conn.

Organist, Calvary Church, Brick Church, Orange, N. J. Soprano, First Presbyterian Church, Orange, N. J. Bass, First Presbyterian Church, Orange, N. J. Base, Calvary Church, Brick Church, Orange, N. J. Tenor, Central Presbyterian Church, Fifty-seventh street, New York.

Soprano, Fourth Congregational Church, Hartford, Conn.

Double quartet, Madison Avenue Reformed Church, New York. It is understood all voices are required.

Alto, Dr. Vance's Dutch Reformed Church, Newark, N. J.

Organist-director, Broadway Tabernacle.

church well filled. On this organ Guilmant gave a recital three years ago, and memories of Frederic Archer, that erratic, talented Englishman, also cluster about the church, of which he was twenty years ago the organist.

Mr. Hedden plays with accuracy and clearness, with good balance of parts, taste in registration and reliable pedal technic; the program was, however, somewhat monotonous, because of the few fast numbers. Gracefully done was the Lemare Romanze, and the lovely English horn imitation in the Andante from the Dvorák "New World" Symphony was most effective. Probably the most impressive number of the evening was the "Parsifal" Vorspiel, which especially lends itself to the organ. A novelty was a "March-Fantasia on Latin Hymns," for two harps and organ, by Guilmant, and whispers of appreciation took the place in the audience of the usual applause, the Messrs. Fanelli playing the harps. March 19 is the next recital.



Miss Bisbee's February studio musicale occurred on the worst night of the season, last Friday, notwithstanding which the handsome rooms were well filled with appreciative listeners. No greater compliment could be paid this artist-teacher, for only those who knew they would hear something worth while would venture out in such duck weather.

Miss Bisbee played several times during the evening, and most gracefully and poetically; the Chopin Valse in G flat especially. Other Chopin and Schumann excerpts completed her portion; while her pupils, Miss Howard and Miss Boone, did their share, the former playing brilliantly the Moszkowski Valse in E, known also as "Love's Awakening," and the latter playing accompaniments. Mme. Justin de Lisle sang some solos, displaying a clear soprano voice and style, and H. G. Hawn recited several serious and comic things. He is particularly pleasing because entirely natural at all times. Miss Olive C. Moore dropped in late and added to the evening's enjoyment by singing beautifully, playing her own accompaniment. Madame Maigille may well be proud of her pupil!

Liquid refreshment added zest to the occasion, and as the writer left, nearing midnight, things were becoming lively. Miss Bisbee, aided by her sister, is an ideal hostess.



The New York State Teachers' Association meets June 24 at Newburgh-on-the-Hudson, and plans are making for a fine program, exceeding, if possible, the brilliant one of last year.

The program committee, H. W. Greene, 489 Fifth avenue, chairman, had a meeting last week, at which the following developed:

An oratorio chorus is already organized, the members preparing "Elijah," for which famous soloists will be engaged. The Poughkeepsie choral societies will also assist, one of the three evenings being largely given up to them, under Professor Gow, of Vassar College. Reports from Newburgh indicate much local interest.



The organ recital at the Church of the Incarnation, by W. R. Hedden, Mus. Bac., on February 19, found the

Julia E. Crane was the guest of honor at the ninth annual dinner of the Potsdam Alumni Association, her portrait gracing the elaborate menu. Miss Crane, widely known as the head of the Potsdam Normal School of Music, whose graduates fill many important places, must have felt how warm many hearts beat for her, for among other toasts these were a few: "Our Guest: What We Know About Her." Response, "What the Neighbors Say: What Others Think."

Madame Cappiani delivered the most interesting address of the evening, in which the vast experience of the madame, her memories of the first meeting with Miss Crane, twenty years ago, personal reminiscences, all told in most interesting fashion—for the listeners fairly hung on her words—all combined to make deep impression. Madame Cappiani is always magnetic, full of enthusiasm, and this, with her vigorous personality and mentality, never fails of chaining her audience. Among those present were Dr. and Mrs. Hanchett, Vernetta E. Coleman, Kate Fine, Marie Thomas (New Rochelle), Minne Stone, Jane Purves, Carl Wilbur (Tarrytown), Edgar S. Werner and Mrs. Werner and others to the number of 200.



Kate Stella Burr reports she has never had as good a season; the certain result of her own good work. What with song coaching, afternoon musicales and evening concerts, &c., she is kept on the go, and last week she was busy every evening but one. In connection with drawing room work she plays with the Great Barrington (Mass.) Choral Society "In a Persian Garden" at Delmonico's, and has the offer of playing at a New Brunswick festival next month. These duties, with her Sunday work as organist director of Grace M. E. Church, one of the most active of all New York churches, keeps her busy.



The Clef Club smoker last week found about 150 men present, vocal music by W. G. Stewart and Edwin Lockhart, and the pipes, wittily doled out; by H. W. Greene, together with various refreshment for the ever hungry musical soul, combining to make a merry evening. There were addresses by John Tagg, Dr. H. R. Palmer, Carl Schmidt, Frederic Fowler, H. W. Greene and President Louis Arthur Russell, and violinist Claude Trevlyn played violin solos, to the enjoyment of all. In consequence there

was a good sized enrollment of applications for membership.



J. Warren Andrews' four Lenten organ recitals begin tomorrow, Thursday, Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, at 4 o'clock, with Helen Niebuhr, contralto, and Percy Hems, baritone, of St. Patrick's Cathedral, soloists.



The Minerva Club entertained men as well as women at the annual breakfast at the Hotel Majestic last week.

Mme. Marie Cross-Newhaus was chairman of the breakfast committee, and had introduced novel souvenirs consisting of tiny fairy floral lamps that were lighted at each place. Mrs. James L. Burley was chairman of the reception committee, and among the guests of honor, many of whom spoke, were Mrs. Ella Wheeler Wilcox, Mrs. George B. Wallis, the Rev. Phebe Hanaford, Mr. Petit, Miss Anna Maxwell Jones, Mrs. Lillie Devereux Blake, Mrs. Philip Carpenter and Mrs. John T. Van Sickles. Among those who took part in the musical program were Master Thomas Sydney Kerfut, John J. Bergen, the Minerva Choral Club and Madame Newhaus.

Van Yorx Song Recital in New Haven.

M. R. AND MRS. THEODORE VAN YORX gave one of their enjoyable song recitals in New Haven, Conn., last week. The criticisms follow:

The joint song recital given by Mr. and Mrs. Van Yorx, of New York, attracted a large audience. Mr. and Mrs. Van Yorx possess a most enviable reputation for their artistic work, and although the latter has never before been in New Haven, she captivated her audience last night with the artistic treatment of the numbers allotted to her. Mr. Van Yorx has been heard here at the May Festivals, and in his work of last evening added fresh laurels to his already assured position in the estimation of New Haven musicians. The program was most tactfully arranged, the heavier numbers preceding the lighter ones. Perhaps one of the most artistic renderings of the evening to which the audience gave its heartiest appreciation was the aria, "O Paradiso," from Meyerbeer's "L'Africaine." In this Mr. Van Yorx's voice showed its peculiar adaptability, because of its wide range and power, and the dramatic effects and pathos were particularly effective. Chaminade's "Trahison" afforded an opportunity to display the full, round, rich tonal quality of Mrs. Van Yorx's voice. The execution of this number was indicative of much study and careful attention to the little points that add so much to the pleasing interpretation of this eccentric composer. In the second part of the program Mr. Van Yorx entranced her audience with the dainty, light song, culminating with a charming rendering of "Polly Willis." For encore she sang Nevin's "Mighty Lak' a Rose." The climax in the program was reached in the song cycle by Mr. Van Yorx, entitled "Eiland," by Von Fielitz. The story as well as the song holds the listener to the end, and at its conclusion the singer was greeted with a perfect salvo of applause. The cycle deals with the secret love of a monk for a nun, the subsequent discovery and the denunciation by the abbot.—New Haven Register, February 20, 1902.

The song recital by Mr. and Mrs. Van Yorx filled Warner Hall last evening. In Meyerbeer's "O Paradiso" Mr. Van Yorx displayed his most dramatic and brilliant voice. In the "Eiland" cycle the songs of the monk were interestingly and artistically given, showing remarkable control of the mezzo voce. Of the ballads, "Ninon" was most beautifully given, while the "Lass With the Delicate Air" met with considerable approval from the audience. Mrs. Van Yorx possesses delicate temperamental characteristics, which make her selections particularly charming. Especially fine were her Chaminade number, which was sung in French, and "Who'll Buy My Lovers?" Their duets were effectively done, the voices blending well. The one from "Faust" and Jensen's "O Lay Thy Cheek on Mine" were beautifully rendered.—New Haven Journal and Courier, February 20, 1902.

The Munich Court Theatre has made an arrangement with the Vienna traveling bureau Schenker, whereby the latter undertakes in the next three years a portion of the Wagner Festival during the summer in the Prince Regent Theatre.



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Announcements.

T O-MORROW evening (Thursday) the Brooklyn Institute will give at Association Hall the third in the series of New Year's recitals. Four singers popular in this country, with Hermann Hans Wetzler as the pianist, will appear in the following interesting program:
Quartet Mozart
Mrs. Zimmerman, Mrs. Stein-Bailey, Mr. Van Hoose, Mr. Walker.
Behold as in the Moonlight Nováček
Now Is the Almond Tree Bedecked Nováček
Hark to the Carols of the Birds Nováček
(First time in America.)
Mrs. Zimmerman.
The Greeting of the Flowers Dienstbach
My Heart Is as the Sea Dienstbach
Easter Bells Dienstbach
(First time in America.)
Mr. Van Hoose.
My Soul Takes Wing R. Strauss
The Visions of Friendship R. Strauss
The Bells R. Strauss
(First time in America.)
Mrs. Stein-Bailey.
To the Distant Beloved, from op. 2 Wetzler
Folksong, from op. 2 Wetzler
Bannockburn, from op. 3 Wetzler
Killiecrankie, from op. 3 Wetzler
Mr. Walker.
Gipsy Songs (A Song Cycle), op. 103 Brahms
Mrs. Zimmerman, Mrs. Stein-Bailey, Mr. Van Hoose, Mr. Walker.

Lucille Billingsley and Thomas Ball Couper, pupils of Henry Schradieck, will appear in a joint recital this evening at Wissner Hall.



Arthur Claassen and the Arion are diligently rehearsing for the Heinrich Heine matinee, to be given at the clubhouse on March 9, and the concert before the Brooklyn Institute, to be given at the Academy of Music Thursday evening, March 13.



The third and fourth courses of lectures upon "Musical Contrasts," by Dr. Henry G. Hanchett and Dr. Cornelius Griggs, will be given in the Assembly Hall of Adelphi College Monday afternoons, at 4 o'clock, March 3, March 10, March 24, April 7, April 14 and April 21, and Monday evenings, March 17 and April 28, at 8:15. Musical illustrations will be contributed by both of the lecturers, assisted by Miss Colette Boyle, soprano; Mrs. Stuart Close, piano; Miss Mary R. Denton, soprano; Mrs. Charles J. Dodge, piano; Mrs. Elbert H. Gammans, piano; Miss Maud Kennedy, soprano; Miss Ina Martin, piano; Walter Bentley Ball, baritone; Martin W. Bowman, tenor,

and the Phelps String Quartet, consisting of Miss Laura Phelps, violin; Miss Clarine V. B. Matson, violin; Miss Madeline W. Coverley, viola; Miss Lena Burky, violoncello; Miss Mabelle Anderson, accompanist.

DIPPEL SONG RECITAL.

ANDREAS DIPPEL, the principal German tenor of the Grau Opera Company, gave a song recital last Tuesday (February 18) afternoon in the hall of the New York College of Music, of which Alexander Lambert is director. The singer was in excellent voice and sang throughout the afternoon with sincerity and marked musical feeling. The hall was crowded to the doors, and Mr. Dippel received great applause and was compelled to add no less than five encores. The program is appended:

Liebeslied, Walküre.....	Wagner
Aufträge	Schumann
Der Hidalgo.....	Schumann
Ich Liebe Dich.....	Grieg
Widmung	Franz
Heimliche Grüsse	Von Fielitz
Neue Liebe.....	Rubinstein
Jägerlied	Hugo Wolf
Auf Dem Grünen Balkon.....	Hugo Wolf
Gesellenlied	Hugo Wolf
Bist Wie Eine Blume.....	Edna Park

Violin obligato by Isidor Segal.

Aimons Nous..... Saint-Saëns

Ouvre Tes Yeux Bleus..... Massenet

As extras, Mr. Dippel repeated "Heimliche Grüsse," by von Fielitz; "Jägerlied," by Wolf; "Du bist wie eine Blume," by Edna Park, and "Ouvre Tes Yeux Bleus," by Massenet, and the encore was another song by Hugo Wolf. A number of the songs upon the program were unfamiliar to the audience, and the fact that Mr. Dippel was obliged to repeat them is proof that he made them interesting.

Mr. Segal played a sympathetic violin obligato to the Edna Park song. Miss Mercedes O'Leary, a professional pupil of Mr. Lambert, played the piano accompaniments in a way that called forth warm praise for her art and her schooling.

A New Basso.

BURT ABBY is a young man with a phenomenal basso voice, from whom the world is bound to hear something within the next few years. Mr. Abby is a resident of Brooklyn and a member of the New York Apollo Club. The teacher who discovered the voice and trained it is Mme. Helene Maigille, of Carnegie Hall. Although young Abby has studied only one year with Madame Maigille, his singing has already attracted attention. His ringing F, heard at a private recital recently, caused his discriminating friends to predict that he will amount to something if he will only continue to study faithfully.

Debut of a Blind Violinist.

BERLIN, February 22, 1902.

EDWIN GRASSE, of New York, who is a protégé, though not a pupil, of Joachim, the violinist, made his début to-night at the Singakademie, with the Philharmonic Orchestra. His performance upon the violin was marked with much skill and beauty of expression, and the critics, without regard to the fact that Grasse, who is only seventeen years old, is blind, considered his work excellent. —Tribune.

Carlo Kahrssen.

ONE of the most successful of the younger teachers of the piano in New York is Carlo Kahrssen, whose studio is at 450 Manhattan avenue.

Mr. Kahrssen began his musical education at the age of five, under the direction of his father, who was the leader of an orchestra in Göttingen, Germany, for over fifty years. At the age of eight he distinguished himself in his father's orchestra, and after special arrangements began to study with Rubinstein. At the death of his father in 1888 he gave up his musical studies and entered the state gymnasium of the city of Göttingen, where he graduated after having mastered German, French and English, and become an accomplished scholar in Latin and Greek. At the death of his mother he came to America and studied with Xaver Scharwenka. Two years ago he returned to Europe and played in the principal cities in Germany. His tour was cut short, however, on account of trouble with the military authorities, and he was obliged to return to America. Since then he has been in this city, where his ability is rapidly winning him recognition.

Kreisler in Boston.

THE music critic of the Boston *Globe*, after Kreisler's fourth violin recital, and then with the Boston Symphony Orchestra in the same week there, wrote: "Kreisler's wonderful command of the violin and his thorough musicianship have been shown by his frequent recitals in this city, and he has gained a reputation here as one of the foremost in his chosen profession; an artist whose repertory is astonishingly large, and an interpreter who subordinates the performer so as to reveal the ideas of the composer. It is seldom that any artist appears so often in our city, six recitals last year, besides an orchestral appearance; four recitals thus far this winter and one concert with the orchestra, during the so-called musical season, and the continued favor with which Kreisler is received plainly indicates that his ability is of the highest order, and his performances appeal successfully to a very large clientele. He evidently has mastered all styles of violin music, and in each he is equally satisfactory; hence his success, which is but a proper recognition of skill of an unusual order."

THE CARL LENTEN CONCERTS.

WILLIAM C. CARL will give a series of free Lenten organ concerts in the First Presbyterian Church, Fifth avenue and Twelfth street, on the Tuesday evenings of March, beginning next week, Tuesday, March 4, at 8:15 o'clock. At the first recital Mme. Lisa Delhaze Wickes will play the Mozart D minor Piano Concerto, with the orchestral parts supplied on the organ, and Alfred Donaldson Wickes, violinist, will also appear. The concerts will be free to the public, and no tickets issued. Mr. Carl has returned from his Southern tour and is already busy arranging dates for the spring concerts. On March 14 he will inaugurate a new organ in Newark, Ohio, and on May 15 will play a recital before the Connecticut State Music Teachers' Association in New Haven. The fifth students' recital of the Guilmant Organ School was held last week, and another is already announced for the early part of March. The winter term has enlisted a large enrollment of students, and the school is having a remarkably successful season.



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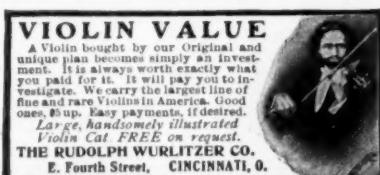


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GOLTZ STR. 26, BERLIN, W.
February 13, 1902.

SEVEN years ago, during the season of 1894-95, musical Berlin was greatly agitated over the violin playing of a little long haired Polish boy. Such wonderful violin playing by a child of his years had never been heard here. Even staid old Joachim was moved to remark, "Scarcely in my whole life have I seen such precocity on the violin."

The boy was Bronislaw Hubermann. After a very successful American tour Hubermann disappeared from public view, and for years almost nothing was heard of him. Now he has come back to us again, a pale youth of about nineteen years; very slight of figure, and not very interesting looking. His eyes are still the same, with their droll squint and supernatural flash, but otherwise he is completely changed.

Hubermann has given two concerts with the Philharmonic Orchestra. I heard the first, at which he played the Brahms and Mendelssohn Concertos and the Bach "Chaconne." I went to that concert with very high expectations, for I reasoned to myself that if the boy, with his wonderful genius, had developed properly he ought today to be without a rival among the violin players of the world.

I left the concert very much disappointed. True, Hubermann is to-day an excellent violinist. He has a left hand which in its nimble lightness, ease and certainty suggests Sarasate's. His intonation is nearly perfect. He draws, too, a tone of good quality, and there is soul in his playing. But the divine spark, so evident in his playing seven years ago, is gone. What has become of his temperament?

His tone is small and uneven, and he lacks breadth of style and largeness of conception. His Brahms was very small and tame; it revealed naught of that massive, broad, robust composer. What Hubermann most lacks is schooling in tone production. His bowing is often amateurish. For instance, when playing a long drawn out note he does not increase the pressure of the forefinger in approaching the point of the bow, hence the tone gets weaker near the point, even when the note is marked crescendo. This fault makes his cantilene playing uneven. That even, flowing, singing tone is lacking.

Then, too, in complicated and quick strokes the lack of schooling is sadly evident. In such places his tone is weak and ineffective. All through the Brahms and Mendelssohn Concertos this was evident.

Great tonal effects on the violin can be attained only by very severe training of the right arm.

The Belgian school produces the greatest effects in this. The violinist must know how to do it. Talent or even genius will not suffice alone.

"In the 'Chaconne' Hubermann played much better than in the other works. He played with more life, more breadth and more tone. There was the genuine ring to his chords, at times. Though not a great performance, it nevertheless was excellent playing.

On the whole, it cannot be said that he has developed fully. He probably has not studied with a master, thinking no one could teach him anything. Even as a boy of twelve he thought he knew it all. Or if he has studied with a teacher he has not been in the right hands.

Far from being the greatest living violinist, he is not in the ranks of the really great at all. It would be folly to compare him with artists like Kreisler or Thibaud, not to mention Ysaye or Thomson. He seems to be a case of genius burning itself out in childhood.

Another Polish prodigy made his débüt in Berlin at the same time that Hubermann did, Arthur Argiewicz. He also came from Hubermann's birthplace, Warsaw, and had studied with the same teacher, Rosen. And strange to say he makes his reappearance in Berlin also at the same time as Hubermann.

Argiewicz as a prodigy was not nearly as great or successful as Hubermann, but his development has been more satisfactory. He, too, played the Brahms Concerto, and there were breadth, warmth and energy in his playing. He has a far better understanding of the gigantic work; it was more Brahms-like. He played a very effective and genial cadenza by Kreisler.

Argiewicz's other numbers were the Conus Concerto, played here by Petschnikoff several years ago, and the prelude from Raff's G minor Suite. He played both extremely well. He has great facility of the left hand, a full singing tone and energetic temperament. His years of study have not been in vain.

Jacques Thibaud was the soloist of the sixth Nikisch concert. Thibaud is the youngest of the many successful

violinists of the younger French school. He is only about twenty-three years old, but he is a great, a full fledged artist. His technic is perfection itself; his tone is the kind that goes right to the heart; his phrasing superb, and his playing is brimful of individuality and temperament. He has an indescribable charm.

There have been numerous débütants on the violin of late, who, however, deserve no special comment.

Madame Walda, formerly prima ballerina of the Dresden Opera, will soon celebrate her ninety-fifth birthday. She took part in the first performance of "Die Freischütz," which was conducted by Weber himself.

Prince Henry is a good amateur violinist; in fact, among royal fiddlers his equal does not exist. His nephew, the Crown Prince of Germany, now attending the university at Bonn, also plays the violin. It runs in the family.

ARTHUR M. ABELL.

Caroline Mihr Hardy.

PLYMOUTH CHURCH, Brooklyn, has re-engaged the solo soprano of the choir, Mrs. Caroline Mihr Hardy, for another year, at an increased salary. There were other churches who wanted Mrs. Hardy, but she has decided to continue singing at Brooklyn's historic church. Mrs. Hardy is also a soloist at Temple Emanu-El, Fifth avenue and Forty-third street, this city. Following are extracts of Mrs. Hardy's appearance at the recent concert by the Brooklyn Institute:

Mrs. Hardy's clear, resonant voice was well displayed in three solos. Her singing of "The Violet," by Helen Hood, was highly appreciated by the audience, and she carried off very well "Dich Theure Halle."—Brooklyn Eagle, February 7.

Among the artists who participated was Mrs. Caroline Mihr Hardy, who possesses a clear and well modulated soprano.—Standard Union, February 7.

With a voice of bright, brilliant full tone, Mrs. Hardy is an intelligent and pleasing singer. She sang an interesting song by Stebbins, a dainty, charming song by Helen Hood and Elizabeth's aria, "Dich Theure Halle."—Brooklyn Times, February 7.

Mrs. Hardy sang by giving the scope to all the "full throated ease" that brings the fine, clear quality of her voice home to her audience. Her selections were from Brahms and Bungert.—Eagle, January 28.

AUGUSTA COTTLOW.—Miss Augusta Cottlow, the pianist, played last Monday night at Miss Porter's school at Farmington, Conn., for the benefit and instruction of the pupils there, and she is to be the soloist at the Hampton County Music Festival at Springfield on April 19.

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HOTEL RALEIGH, 319 SUTTER STREET,
SAN FRANCISCO, February 17, 1902.

DECIDEDLY the interest of the week has been centred in the Hofmann recitals, to which the musical portion of our town has turned out in large numbers. Young Hofmann has had flatteringly large audiences to play to, and certainly nowhere could he find greater appreciation and enthusiasm. The impression everywhere is of a most charming and unaffected personality. He seems so much younger than his years, and though his very simplicity has been resented by freak lovers, to me it is his chief and strongest charm. For his playing he is just Hofmann. I cannot see that his work at all resembles anyone whom I have ever heard. He does not sacrifice sentiment to power, though he has wonderful force when he feels the interpretation requires it; but in all he does he preserves intact the sublime poetry and vital spark, if one may so call it, of the composition to which his wonderful fingers give identity. At Wednesday night's concert there was a Chopin Concerto in which Hofmann père took the second piano in fine style. It was a splendid number and wonderfully rendered. In the Liszt numbers, the "Gnomenreigen," "Liebestraum" and "Mefisto Valse," he was greatly applauded, and the "Liebestraum" was a gem of delicate and poetic conception. There was but one encore given in response to much thunderous demand, and that came at the close of the program, when he played his own sublime arrangement of Strauss' lovely "Blue Danube." It was a wonderful picture his fingers painted for our mental vision, sparkling water, sunlit waves, laughter, tears, tender reminiscence. Hofmann is a magician, and I would give a good deal at any time to see that picture drawn by his fingers again as I saw it that night. Saturday's concert gave us a wonderfully executed d'Albert arrangement of a Bach Prelude and Fugue in D major; Rondo in A moll, Mozart; "Marsch aus den Ruinen v. Athen," Beethoven-Rubinstein, over which the house exploded in a burst of enthusiasm; "Variations Sérieuses," Mendelssohn; Berceuse, more delicately handled than by most artists; Valse in A flat major and the one in E minor, Chopin; two Schubert-Liszt numbers, the "Erlkönig," a splendid thing, and "Morgenstandchen," which was so fairly entrancing, as he conceived it, there was no peace in the house till he began to play it again. Then a Rubinstein Barcarolle and a Liszt Rhapsodie to finish. But as usual the crowd was unsatisfied, and after acknowledging several times the encores showered upon him by people who,

standing in the aisles on their way out, turned again to applaud, he returned and gave an exquisite reading of the ship motive and fire music from "Die Walküre" that fairly carried the audience out of themselves. There was a farewell concert at the Columbia Theatre last night attended by the Hofmann worshippers who have been his faithful attendants ever since his advent, and the program repeated many of the favorite numbers from other programs.

To-night, Wednesday night and Saturday afternoon Nordica, "Die Walküre," and next week I shall be able to tell you all about her concert work in 'Frisco, for unless something unforeseen occurs I shall not miss a note of her wonderful voice. One almost forgets, so entirely does this wonderful woman fill the musical horizon, that Mr. Romayne Simmons is to be with her, and we are to hear his piano work for the first time. The programs as arranged offer a perfect feast of good things, and I personally expect to fairly revel in musical enjoyment till these concerts are over. You will perceive I have lost my heart to Nordica, but it is an old affair, and I am not alone in my enslavement. The diva arrived last night in her private car, and despite the storm and consequent roughness of the bay, her car was carried across and safely deposited in the yard at Third and Townsend streets, where the usual bevy of reporters awaited her arrival. But she refused to be interviewed, and had, in fact, retired before crossing, being very tired after her long journey from the North.

The San Rafael Orchestral Society gave its second concert at the Opera House on Friday evening, January 31, with Miss Mary Carrington, of this city, as soloist. The San Rafael papers give high praise to the work performed by the young pianist on this occasion and predict many future successes for her. She is the daughter of Mme. Abbie Carrington, and her sole teacher has been Emlyn Lewys, with whom she has studied but five years to attain her present efficiency. She has assisted Mr. Lewys, who, by the way, is ex-principal of the Virgil Piano School, of London, in all of his recital-lectures lately given, and which met with such success that a repetition has been urged and is contemplated. Among other numbers played by Miss Carrington were the Etude, op. 25, No. 7, Chopin, and "Moto Perpetuo," Weber; also, "Tremolo," Gottschalk. She was recalled many times after her solos. Miss Carrington also played before the Mills Club last Tuesday with much suc-

cess. The last lecture recital was given on Thursday afternoon of last week at Knabe Parlor, of Kohler & Chase, when Mr. Lewys explained the underlying principles of musical expression and illustrated them by playing a movement from a Beethoven Sonata, explaining the reasons for all the accents, cres., dim., accel., rit., &c., in accordance with fundamental principles, making a most interesting and instructive discourse.

The formal opening of the new Wiley B. Allen piano warerooms occurs this week, with promenade concerts every evening in charge of the following musicians: Monday, Miss Neameta Vermont Van Pelt; Tuesday, Prof. E. S. Bonelli; Wednesday, Mrs. S. Ursuanda; Thursday, Wallace Sabin, organist of St. Luke's and the Temple Emanuel; Friday, Miss Elizabeth Westgate, pianist, of Alameda, and Alexander T. Stewart, violinist, of Oakland; Saturday, George P. Hughes. Attractive music is promised.

Belle Clair Chamberlain is to give a piano recital on Friday evening, the 21st, at Sherman-Clay Hall, that promises to be as interesting an event as the one she gave on her return from Europe. It is not generally known among San Francisco musicians that Miss Chamberlain as a tiny girl was quite a wonder, and is only fulfilling prophecies made of her at that time. Indeed, Carreño, her last teacher, still predicts a great future for this young artist, and says she may become world famed if she pursues a career. Truly, her instruction has always been of a sort to render material aid in this direction. Lottie Alexander on her return from Stuttgart, where she had just graduated, heard of the wonderful little girl and sought her acquaintance, becoming in a short time her teacher, and continuing to give her valued instruction as long as she remained in 'Frisco. After her came Fred Zech, who gave her some valuable training; then a turn with Zeisler and later with Carreño in Berlin. She speaks of Zeisler as an exceedingly exacting taskmaster and one whose instruction was, for that very reason, invaluable, as she would tolerate no half measures and was only pleased with one's best efforts. Miss Chamberlain plays with the abandon and temperament of the real artist, and it would not be difficult to imagine her going a step higher and becoming a full fledged virtuosa.

Mrs. M. E. Blanchard, contralto, who not so long since returned from Eastern study, and of whose opening concert I wrote you, recently delighted the Sacramento Saturday Club on one of their "artists' days" with a choice program from her extensive repertory. The *Record-Union* of that place says of her work: "Hark, Hark, the Lark" was charmingly rendered by Mrs. Blanchard. In the number 'Im Herbst' the singer displayed the richness of a cultured voice and won an encore, to which she kindly responded. She was again applauded for her effort in 'Verbliebliches Staendchen,' a sprightly bit of lyric coquetry. The gem of the evening probably was 'Mainacht.' Mrs. Blanchard has in preparation another recital before the close of the season in San Francisco.

The San Francisco Symphony Society gave the second concert of the second series on Friday afternoon, Paul Steindorff directing, and although the weather was exceedingly disagreeable there was a fine audience in attendance. I cannot honestly say that the symphony work proper is yet up to the mark; it seems still just a stone's throw in advance of the understanding or experience of the director; but the concert work is in the main finely

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done, and on this occasion the "Suite l'Arlesienne," No. 1, of Bizet, was a gem, and called forth many compliments for its rendition. The overture, "Life for the Czar," struck me as being a very poor compositional effort, and the "Unfinished Symphony" of Schubert gave anyone who heard it on this occasion for the first time the impression of tameness and insipidity, not at all in keeping with the symphony when properly rendered. "Huldigung's March" waked them up a bit and went off with a good, lively swing. Saint-Saëns' symphonic poem, "Phaeton," also went very well.

We are, thanks to Bouvier and Greenbaum, to have the Chicago Symphony next week, and although the contrast to home talent will doubtless be rather hard on the home talent, new ideas may be gained to advantage, if said new ideas are put to good use. Everything must have a beginning, and Steindorff is having his first experience with symphony. A third season may have developed him astonishingly. At any rate he compels admiration for the grit he has shown in undertaking a task of such magnitude without previous experience, and I would be very glad to see him succeed.



Two of our youngest singers, Beatrice and Vera, daughters of Signor Fernando Michelena, of operatic fame, and aged respectively eighteen and sixteen years of age, have had an honor bestowed upon them of late that many an older and more experienced singer would "give her head" to possess, and it may pave the way to an earlier career and along different lines than had been planned by the parents of the two young vocalists. The Michelenas are exceedingly attractive girls, possessing a Spanish type of beauty, and both being quick of wit and of unusual intelligence and vivacity, and each possesses a voice of unusual sweetness and compass, though of totally different quality; that of the elder, Beatrice, being of the lyric type, and that of Vera a distinctly dramatic soprano of great range, power and brilliance. These voices are entirely in the father's training, and no other teacher nor method have they known but his. John Palmer Slocum, of this "Princess Chic" company, also well known as manager for the Frank Daniels Opera Company, "The Bonnie Brier Bush" company, "Arizona" and the New Colonial Theatre, New York city, and known as a man of large experience through the accident which placed Maud Berri in the role formerly occupied by Marguerite Sylva, came to California quite unexpectedly, and while here had the good fortune to hear these Michelena voices. He was immediately struck with both voices and the method used by them, so much so that on the spot and entirely on his own account he offered them a five years' contract to star as soubrettes in comic opera roles. This was an unforeseen dénouement, and one which it is probable will not be taken advantage of as yet for two reasons. The Michelenas very much enjoy their home life and are not ready to break it up at a moment's notice, and the girls were being trained for grand opera. Still there's no knowing what may happen. The offer is a tempting one, and Papa Michelena himself is as fresh as a boy of twenty-five, and might if he chose resume his old vocation any time with his former success, so we will await future developments. It will be hard to hide such lights under a San Francisco bushel now that it is known what talent we have right here at our doors, and I predict it will not be possible to keep it here long.

MRS. A. WEDMORE JONES.

Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, MASS., February 22, 1902.

H. CARLETON SLACK has recently received a letter from a former pupil, Arthur Philips, who is now in Paris, studying with Sbriglia. Mr. Philips writes: "Sbriglia has said many flattering things of Monsieur Slack as a teacher—hoped you would come out next year for a year. I have sung in several fine places here with splendid success. Last week Comtesse Vogue gave a big reception, and I sang several Schumann songs, and they seemed to like my voice very much. To-morrow I am to sing at the home of Bridgman, the artist. Sbriglia told me yesterday I had the best placed voice of any American pupil he had had for a long time."

Boston teachers have received much praise from the Paris teachers for the fine work pupils were doing who have been sent over there. Mr. Slack is one of the most successful teachers in the city, his time is always fully occupied and there is always a long waiting list. Mr. Slack is an exponent of the Sbriglia method, having everything in the way of documentary evidence to show in what a high estimation Sbriglia holds him.



A recital by Carl Faelten will be given at Steinert Hall March 4. This is Mr. Faelten's fifth recital of the season, and the seventeenth in the series of standard piano works. There will be introductory remarks by Mrs. Reinhold Faelten.



At the First Universalist Church, Chelsea, on February 26, a piano recital will be given by Mrs. Alfa L. Small, Everett E. Truette assisting. Mrs. Small is a pupil of Mr. Truette.



Mrs. Helen Hunt was called upon at a moment's notice to go to St. Johnsbury, Vt., and sing Verdi's Requiem at the festival just held there. She scored a brilliant success in that work as well as in a group of songs at the afternoon concert. Mme. Gertrude Franklin is again being congratulated upon the success of both Mrs. Hunt and Mrs. Idalia Levy Ide, whose appearance at Buffalo with the Pittsburgh Symphony Orchestra last Wednesday was most successful. The critics of that city united in praising her work in every possible way as well.



The Newton Choral Association, Everett E. Truette conductor, will give at their second concert, April 16, Gaul's historical cantata, "Joan of Arc." The soloists will be Mrs. Bradbury, J. C. Bartlett, Frederic L. Martin and Miss Laura Henry, pianist.



John Jewett Turner sends out invitations to a recital to be given by his pupil, Thomas Moore Cornell, assisted by

William Dietrich Strong, pianist, at 372 Boylston street, Tuesday evening, February 25.



A recital was given at the New England Conservatory of Music Wednesday evening by the students of the advanced classes, including Mrs. Maye Scarbrough Fowler, 1901, Boston; Miss Estelle Delano, Marion; Miss Sarah Morton, Fairhaven; Miss Sibyl Shields, Ebensburg, Pa.; Miss Emma Phillips, Akron, Ohio; Clarence Jackson, Manchester, N. H., and Anthony F. Carlson, Salt Lake City, Utah.

PEOPLE'S SYMPHONY CONCERTS.

At least 2,000 people, representing many nationalities, braved the storm last Friday night in order to attend the third in the series of People's Symphony concerts given in the large hall of the Cooper Union. The conductor, Franz X. Arens, gave the usual descriptive analysis of the compositions played, and both the music and Mr. Arens' comments were received with that enthusiastic applause that can only come from a truly cosmopolitan audience. This audience was worth going miles to see. Among those present were Lady Bountifuls from the Murray Hill section, Hebrews from the Hebrew quarter, Germans from all parts of the lower East Side, Italians from the Italian quarter, sons and daughters from the Emerald Isle and enough colored people to make their numbers in the hall conspicuous. The writer looked about for a Chinaman, and finally did discover a Japanese near Section 3. If Prince Henry could see such an audience before returning to Germany he would better understand the force of these homely words: "We are the people." The principal numbers on the program were by German composers. The Mozart Symphony in E flat, an aria from Weber's "Freischütz," sung by Miss Susan Metcalfe; the Prelude to "Lohengrin"; the March from "Tannhäuser," showed three German composers at their best. The orchestra also played the "Peer Gynt" Suite, by Grieg, and Miss Metcalfe sang a group of songs by Grieg, Brahms and Purcell. The playing of the orchestra was spirited. The vocalist sang charmingly.

The program arranged for the fourth concert, Friday evening, March 21, will be as follows:

Oberon Overture.....Weber
Violin Concerto, E minor.....Mendelssohn
Soloist, Miss Anna E. Otten.

Nut Cracker Suite.....Tschaikowsky

Vocal solos (soloist to be announced later).

Miss Liebling Sings at the Kneisel Matinee.

MISS ESTELLE LIEBLING assisted the Kneisel Quartet at the popular matinee given at Carnegie Hall last Sunday afternoon. The young soprano proved to be in good voice, and again gave a brilliant exhibition of coloratura singing in one of her songs. Her selections were: "Waldein-Samkeit," by Brahms; "Die Bekehrte," by Stange; "Bergavotte," an old French song, and as an encore Miss Liebling sang most sweetly a "Cradle Song" by Neidlinger. Her father, Max Liebling, played her piano accompaniments, and he also accompanied for the 'cello solos performed by Mr. Schroeder.

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THE recent successes which have been won by Joseph Slivinski on his tour through New England rarely have been equaled by any pianist. Wherever he has played critics and audiences have at once capitulated, recognizing him as a masterful artist. This tour, which supplements the one Slivinski made earlier in the season, is proving an unequalled success in every way.

There is so widespread a demand for this eminent Polish pianist that he has been offered enough engagements to keep him busy until far into the spring. In every city where he has given a recital a return engagement has been made.

How great was the pianist's New England success the following press notices tell:

Steinert Hall was fairly well filled on the occasion of the beginning of the new series of Slivinski recitals, in spite of the blizzard, and the audience was representative and evidently deeply interested.

Mr. Slivinski is markedly characteristic in his interpretations; he has a great technic, of course, all the eminent newcomers have that; he has a fiery and impetuous style combined with some delicacy. There is not a trace of mawkish sentimentality in his playing, yet he avoids the phlegmatic vein which one or two of the competing piano virtuosi seem to affect.

A very good test of the "juste milieu" of this artist's execution and interpretation was found in the performance of Mendelssohn's "Variations Séries," one of the best sets of variations that the piano possesses.

Slivinski steered skillfully between Scylla and Charybdis and gave a tender, yet a manly picture of melancholy. Occasionally he gave more force than was necessary—a Symphony Hall tone is out of place in Steinert Hall, where size of auditorium and acoustics favor the artist so greatly.

The Schumann group of the program was given with great abandon, perhaps in too free a tempo, but "Traumeswirren" received a really brilliant performance, and the Chopin numbers were free from too much emotion, Slivinski making it apparent that he distinguishes between feminine and effeminate effects. Altogether, although handicapped by the horrible weather, the Slivinski recitals have started auspiciously, and the second recital, to be given in Steinert Hall Wednesday afternoon, February 26, will be awaited with interest.—Louis C. Elson, in the Boston Advertiser.

It was a solace and a joy yesterday afternoon to escape from the heavy, wet, clinging snowfall and the persistent, persecuting wind into the calm depth of Steinert Hall and listen for a couple of hours to great music greatly played. At that time Mr. Slivinski made his re-entry upon the Boston concert stage, under interior conditions, which conducted to the finest possible result. The program was particularly well chosen, and the artist evidently felt moved to do his best, as being in an environment where nothing would be lost. He has never played better in Boston—indeed, we doubt if, upon the whole, he has done so well before. The spirit so moved him that he seemed impatient of any check or delay, and, while there was no suggestion of hurry, he passed on from one number to another almost as if he feared the inspirational impulse might leave him before the end had come, allowing himself only a moment's respite between the two parts of the program, and permitting no opportunity for applause to protract itself into a call for an interpolation.

The program began in the classic things—Schubert's Impromptu, op. 90, No. 1; Mendelssohn's "Serious" Variations and Schumann's "Fantasiestücke." The first and second were given with dignity, fullness and almost severity, many of the variations having a force and character which were by no means unbecoming to them, even though they somewhat exceeded the limits of what a purist might mark out for a truly Mendelssohnian style. Several of the little fantasias are familiar, such as "Warum," "Grillen" and "Abend," some of the others being usually passed by as less interesting; but Mr. Slivinski brought something worth the hearing out of every one of them and gave them new life and charm.

The second part of the program began with four Chopin selections, of which none was a hackneyed or common one. First was the second Nocturne in op. 37.

Then followed two Preludes, Nos. 6 and 8, from op. 26, delicately and fondly dwelt upon, and thereafter came, by way of contrast, the Polonaise, op. 44. As Mr. Slivinski played it, one seemed to see, as in a phantasmagoria, just such a splendid ceremonial as Liszt says Chopin had in his mind and heart when he wrote his polonaises, embodying as they do the soul of national pride and pomp. In the opening pages one seemed to realize the brilliant assemblage gathering to sound of gun and trumpet; then came the dispersion of the group lightly as at their varying pleasure, through halls and galleries, and finally the grand resumption of the original movement for the

ceremonial departure. It was magnificent playing, for it touched not only one's nerves, but his imagination and ideality.

Lighter moods came next in the Berceuse and "Si oiseau j'étais" of Henselt, and in parts of the Rubinstein waltz, op. 14, No. 4, although that sometimes rushes to the opposite extreme of brilliant demonstrativeness. For the finale was set Liszt's "Spanish Rhapsody," the performance of which was a simply prodigious display of superb virtuosity, unblemished by any extravagance or excess. The applause that had been held in control all the afternoon broke out now ungovernably, and, after a couple of polite denials Mr. Slivinski yielded and played a Rubinstein Barcarolle.—Boston Herald.

The playing of Slivinski yesterday stamped him as one of the great pianists of the world. Indeed, I doubt if any player now living could have so thrilled and excited an audience as did he with his masterly performance of Liszt's Spanish Rhapsody. And in other things, too, he was superb. But a word of caution should be said, for in his earlier pieces, admirably played as they were, there was a slight tendency toward hardness and an exaggeration of strenuousness.

When Slivinski reached Chopin, however, there was a different story; two geniuses met, and the result was entrancing. The Nocturne was full of the rarest poetry, yet manly withal, and the two preludes suggestive and delightful. The rarely heard Polonaise, op. 44, went with massive impressiveness. The Henselt "If I Were a Bird" was most airy and beautifully done. As for the Rubinstein waltz, it was a fiery exhibition of passion, and then came the magnificent tour de force of which I spoke earlier. This was the Liszt "Spanish Rhapsody," somewhat unfamiliar and all the more enjoyable for that. It was given with tremendous fire, marvellous technical power and a poetic frenzy that burst every conventional bound. Such inspiring playing has rarely been heard in this city of great musical events. In response to the great enthusiasm aroused Mr. Slivinski played the familiar Rubinstein Barcarolle.—Wilder D. Quint, in the Boston Traveller.

Josef Slivinski, the Polish pianist, won and deserved an ovation for his playing last evening in Horticultural Hall. The audience was large and enthusiastic.

Mr. Slivinski is without a superior as a master of the difficulties which his instrument offers. His technic is wonderful, amazing. Nothing is impossible for him, nothing daunts him. He plays with absolute freedom and abandon and makes sport of the most serious and perplexing problems. This side of his work is naturally the first that appeals to the listener. If it were impossible to say more, we should still have said enough to explain one reason for the hold which this artist has upon the musical public. But in the truest sense of the word he is a musician. Combined with all his ability in execution is breadth of conception and depth of feeling and real appreciation of every possibility of his instrument as an interpreter of the mind and soul of man. He is brilliant, sympathetic, stirring, soothing in turn. He is a master of tonal coloring. His sense of rhythm is extraordinary. And one might run the gamut of excellencies, and Mr. Slivinski would rarely be found wanting. With the Schumann group came the first glimpse of the man himself. Here first he gave evidence of his versatility, of his delicacy of fingering, of his poetic sentimentality, of his keen sense of rhythm, in fine, of his abundant genius. All the numbers were well worth the hearing, and three, if possible, "Warum?" "Fabel?" and "Traumeswirren," were exceptionally beautiful.

With this introduction came what was probably the greatest exposition of Chopin which has been heard here in many days. He has been compared to De Pachmann, but wherein he is inferior to him it is hard to state. In the Nocturne, the Valse and the Polonaise, in particular, the artist stood revealed in his true light. He seemed to have caught the full intent of the composer, to be speaking for him, to be presenting his conceptions, and a wonderful and inspiring presentation it was. Magnificent power, without injudicious use of muscle, clarity of diction, intelligent phrasing, spirit and dash and fire, rippling, limpid beauty exemplified to a superlative degree.

And then, after two delightful numbers of simpler style by Henselt, Mr. Slivinski brought the recital to a close in a blaze of pyrotechnics which fairly carried the house by storm. The rhythm of the Rubinstein Valse, its brilliancy, the tremendous octaves of the Liszt number and the almost insurmountable difficulties of both were handled with a master's power.

Mr. Slivinski is a modest, unostentatious man, without the usual eccentricities of the average virtuoso. But having remembered that eccentricity is not merit, and mannerisms not art, one has no hesitation in saying that Josef Slivinski is worthy a niche in the great pianist's Hall of Fame.—The Worcester Gazette.

Despite the storm there was a large audience in Infantry Hall last evening, when Mr. Slivinski appeared for the second time in this city. Mr. Slivinski's hearers last evening were sufficiently enthusiastic, and at the end of the program he was cheered again and again, and came back to play a Schubert-Liszt arrangement. Such work as this does not pall with repetition.

The opinion of Mr. Slivinski's work already expressed in these columns does not need modifications. He has a brilliant technic, of course; that goes without saying; the modern pianist has mastered his instrument. In such work as the Chopin Polonaise and the Liszt Rhapsodie this feature of Mr. Slivinski's art is especially in evidence; here the force and elegance of his style are beyond question; and yet he never loses a certain measure of restraint, of reserved force, even in moments of the most absolute vehemence of expression. But his achievement does not stop short at mere virtuosity. He has a remarkable gift of sympathetic interpretation. This was shown very delightfully in the rendering of Schumann's "Fantasiestücke"—bits of sentiment that require first of all some poetic sensibility in the player. The same quality was obvious in the Schubert Impromptu and in the Chopin Nocturnes and preludes. It is difficult to imagine a more exquisite rendering of the Polish composer's work than this by his countryman. It was Sienkiewicz who compared Chopin's compositions with the Polish country itself—vast, overpoweringly desolate and indescribably mournful. Mr. Slivinski developed this aspect of Chopin without dropping into the sensational or maudlin. But the recital throughout was so fine that to dwell upon details is unnecessary. Such evenings cannot come too often.—The Providence Journal.

Piano recitals are so few and far between in this city that it is doubly fortunate that the few which we are privileged to hear are almost uniformly of the highest quality. To the list of admirable artists who have appeared here in recital must now be added Josef Slivinski, the Polish pianist, who last evening gave in High School Hall one of the choicest recitals of piano music heard here in recent years. The program was admirably selected both for the display of the pianist's fine qualities and for the enjoyment of a general audience.

There was really nothing finer in the recital than the beautiful performance of the Schubert Impromptu in G minor, op. 90, No. 1. More than most composers Schubert calls for just those qualities which Mr. Slivinski most conspicuously possesses. If the music does not carry its hearers along spontaneously on the sparkling current of its song 'tis naught. Purity of style and the perfection of cantilene are simply indispensable. The very first bars suffice to show the musician and the poet. The Mendelssohn "Variations Séries" were no less perfectly done, but the work itself is not so interesting, despite its effective adaptation to the keyboard. It has something of that redundancy which was the weak point in Mendelssohn's work. To many the most enjoyable part of the evening was the admirable interpretation of those great little compositions of Schumann's, the "Fantasiestücke," op. 12, which are not so often heard in concert as they should be. "Aufschwung" and "Grillen," to be sure, are played everywhere, and are still put on recital programs to fill up, but the opus as a whole is not heard so often as many inferior works. Mr. Slivinski caught admirably the mood of each, the brooding melancholy of "Des Abends," the exultant uplift of "Aufschwung," the unending doubt of "Warum?" the fantastic caprice of "Grillen," the spectral phantasmagoria of "In der Nacht," the simple charm of "Fabel," the fluttering lightness and excitement of "Traumeswirren," the sharp contrast of mood in "Ende von Lied," in which the group comes to a poetic and very Schumannesque close. His interpretation was very simple and unaffected, the only exaggeration being of the rubato at the beginning of "Aufschwung."

Not less delightful was the Chopin group, comprising the G major Nocturne, op. 37, No. 2, with its loveliest of melodies (which Mr. Slivinski played at a good, full tempo, without languishing), two of the finest preludes, the B minor, op. 28, No. 6, and the eighth in the same opus, the waltz, op. 42, which he played with firm and elastic rhythm without distortions of any sort, and the great F minor Polonaise, op. 44, which was really the climax of the concert. Without overtaxing his instrument in the least, the pianist yet gave great concentration of power and emotion in the big passages, and the middle part was in exquisite contrast. Two charming smaller works were the Henselt Berceuse, op. 45, and the familiar etude of the same composer, "Si oiseau j'étais," which is one of Pachmann's favorites. The Rubinstein waltz, op. 14, No. 1, is a brilliant show-piece and little more, and the Liszt "Rhapsodie Espagnole" is by no means so interesting as some of the Hungarian rhapsodies, but these closing selections at least served to give a telling close to the program, and to show the unusual versatility of Mr. Slivinski's powers.—The Springfield Republican.

BARRON BERTHALD DID NOT SAIL.

BARRON BERTHALD, the tenor, who was booked to sail for Europe on the Patricia last week, has altered his plans because of personal affairs, and will be heard in America at some of the May festivals. This will be welcome news to many who are anxious to again hear this gifted artist.

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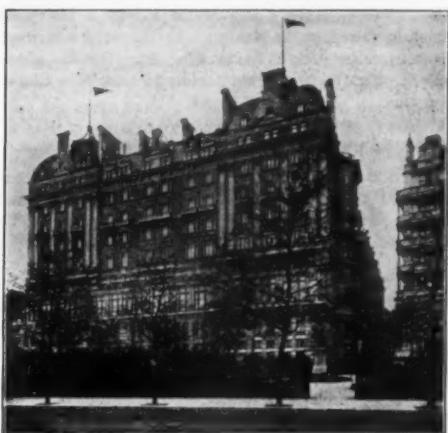
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HOTEL CECIL, LONDON,
February 8, 1902.

DURING last week Mr. Wood's career as conductor at Queen's Hall seemed to be entering upon a new phase. Hitherto we in England have had but scanty opportunities of hearing the work of that much discussed composer, Richard Strauss. Though he is undoubtedly the composer of the hour, the man to whom we look to carry music past the point at which it has remained since the death of Wagner and Brahms, his work is almost unrecognized here, and beyond a very occasional performance of one of his poems we hear little from his pen. Mr. Wood, however, appears to be turning his attention Straußward at last. Last week two compositions by that most modern of all composers were down for performance at Queen's Hall, and though in the end "Don Juan" could not be given, owing to the fact that it was found impossible to rehearse it thoroughly, the love scene from "Feuersnot," his latest opera, was duly played at Saturday's Symphony concert.



Of the wonderful imagination and power displayed in this piece of music it is unnecessary for me to speak, for it is only a month or two ago that Mr. Huneker discussed the opera thoroughly in THE MUSICAL COURIER. Strauss is a writer who "grows," and this love scene is an advance on anything that he has ever done before. His extraordinary power of telling a story in music has never been displayed to better advantage, and his brilliant orchestration is more effective than ever. Of the rest of the long program it is not necessary to speak at length. Ysaye played the solo part of Bruch's second violin Concerto splendidly and the Symphony was Tschaikowsky's fifth.



On Monday evening the Bohemian Quartet gave their second and, unfortunately, their last concert at Bechstein Hall. One has, I suppose, to be thankful for small mercies, and it is something to get a visit from so fine a quartet at all. One cannot help regretting, however, that the programs which they gave did not include something new. When they paid their last visit to London the Bohemians introduced some most attractive novelties, including, if I remember right, one from the pen of Josef Suk, their sec-

ond violin. This time they have played nothing that has not been heard before often, and though they gave wonderfully powerful readings of quartets by Tschaikowsky, Schumann and Dvorák on Monday last, one could hardly help regretting that they confined themselves so exclusively to old friends.



On Monday, too, Mr. Hayden Coffin gave a concert at Steinway Hall.



On Tuesday evening Miss Susan Strong, a singer well known at the Opera, gave an interesting vocal recital at Bechstein Hall, at which she sang some eighteen songs. Her performances were somewhat uneven. Richard Strauss' "Winterwetter," for instance, she sang charmingly, while of the same composer's "Ständchen" she gave a most unsatisfactory account. The concert, however, was pleasant on the whole, though it is difficult to understand her total neglect of English songs. In a program containing eighteen songs she might surely have found room for a few by native composers. The only apology for them was three compositions by F. Korbay, and these were more Hungarian in character than English.



In the evening a new violinist calling himself Bonarius gave a recital at the Kensington Town Hall. He is evidently an aspirant to fame of the Kubelik order, but he is certainly far from being a Kubelik. He has a good execution enough, and he played a set of Variations of Paganini neatly and accurately. But there his attainments end. Of artistic power he scarcely displayed the vestige of a sign, and his playing possesses about as much romance as does that of a barrel organ.



Miss Polyxena Hatcher gave a piano recital at Bechstein Hall on the same evening. She was assisted by Denis O'Sullivan.



The great event of Wednesday was the first smoking concert of the Royal Amateur Orchestral Society. The concert was a most brilliant affair, and Queen's Hall was crowded. King Edward VII, who is the society's patron, was there, and so was the Prince of Wales, who is its president. Probably no London concert room has ever contained such an audience. Besides the King and the Prince of Wales there were present Prince Alexander of Teck, Lord Pembroke, the Earl of Kilmorey, the Marquis de Soveral and the Lord Chief Justice. Music was represented by Sir Alexander Mackenzie, Sir Walter Parratt, Sir Hubert Parry and Sir Frederick Bridge; art by the president of the Royal Academy, and the city by the Lord Mayor and Sheriffs. Such patronage has probably been extended to no other musical society that has ever existed. But the Royal Amateur Orchestral Society is quite unique. Its members are drawn from the highest ranks of English society, and they are, though amateurs, fine performers. Their clever conductor, Ernest Ford, has worked up the orchestra to a pitch of excellence that has probably been reached by few amateur societies, and their playing would do credit to a body of professionals.



The program on Wednesday was drawn avowedly from light music, but the light music was of the best. No one can quarrel with Tschaikowsky's "Casse Noisette" Suite,

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the ballet music from Gounod's "Faust" or Elgar's fine Military March on the score of musicianship, and it was from music such as that that the program was drawn.

The performances of the orchestral music were as fine as could be, and the soloists were quite as good. Madame Clara Butt and Kennerley Rumford sang duets and solos, Denis O'Sullivan sang English, German and American songs with inimitable humor, being particularly successful in the Vicar's Song from Sullivan's "Sorcerer." Miss Anna Hegner played violin solos in perfect style, and Miss Helen Mar told some of her very best American stories. One of the greatest successes of the evening was scored by Kennerley Rumford, who sang "Here's a Health Unto His Majesty" as an encore to Cowen's "Border Ballad" as well as it could be sung, Madame Clara Butt accompanying him.



Altogether the concert was an enormous success, and Henry M. Morris, the popular and energetic honorary secretary of the society, has good reason to be proud of the result of his efforts and organization. To music lovers it is particularly gratifying that the reigning sovereign should display an interest in their art. The late Queen Victoria was, of course, an enthusiastic musician. Naturally enough, however, she did not attend concerts, but, so to speak, caused concerts to attend her. By setting such an excellent example to his subjects the King may do an incalculable amount of good. This was the second occasion in a single week in which he has

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visited Queen's Hall, for he also went to the Memorial Concert to Queen Victoria last Sunday, when Mr. Wood gave the same program that he gave before the Queen at her command some three years ago. Under such royal patronage music in England should thrive exceedingly.



While this brilliant concert was taking place in the big hall, in the little hall upstairs a worthy gentleman of the name of Trant Fagan was plodding through three acts of "Othello" all by himself. Clad in immaculate dress clothes, he wandered about the small, heavily draped stage with the limelight playing full upon his expressive face, taking all the parts without the assistance of a single, solitary soul. We have no quarrel to pick with Mr. Fagan; to all appearances he is a worthy and rather clever actor. We should merely like to know why in the world he attempted so extraordinary a feat. He was doomed to failure from the start, for it is impossible for a single man to sustain all the parts in a Shakespearian tragedy and to suggest changes of scene, dialogues, murders and alarms with anything like success. A criticism of the performance might run something in this style: "The cast was uneven. Trant Fagan gave a fine study of the Moor, and in the more dramatic scenes he was superb. He received, however, poor support from the Desdemona (Trant Fagan), who displayed but little of that sweet womanliness which is one of the chief characteristics of the part. The Iago, too, of T. Fagan was far from satisfactory," &c. By far the best feature of the entertainment was the charming incidental music of Edward German, admirably played by Willy Scott, a young pianist of promise.



Señor Sobrino gave a concert at the Bechstein Hall in the afternoon. His performance of Brahms' Airs and Variations on a Theme by Händel was far from satisfactory, and he obviously had not the least idea of how the music should be played. He was more at home in the Gavotte and Musette from d'Albert's op. 1, and in the three charming pieces arranged by E. A. MacDowell from sketches by Bach. Madame Sobrino was the vocalist.



Miss Olive Malery, a visitor, gave an entertainment at Steinway Hall on the same afternoon, and Misses Louie and Anna Löwe gave a concert in the evening at the Prince's Galleries, at which Bach, badly played by a ladies' orchestra, and Brahms, shockingly sung by a ladies' choir, were the staple commodities. The two Misses Löwe are far from being bad performers themselves, but it would, perhaps, be better if they were to leave conducting alone. It is not their forte.



Small concerts were given on Thursday in the afternoon by Miss Griffith Sauder, a contralto, and in the evening by Miss Maud Agnes Winter, both taking place at the Bechstein Hall. In the evening Queen's Hall was occupied by the Stock Exchange Orchestral Society.



On Friday afternoon Leonard Borwick and Plunket Greene gave the first of their two concerts at St. James' Hall. Plunket Greene was not in his best voice, but his singing possessed, nevertheless, all that extraordinary charm which has made it so famous. He gave two groups of songs, thirteen in all, the first including three by Brahms', "Komm' Caid," "Meine Liebe ist grun" and "Do. in den Weiden"; setting of Scott's "Elen Loro," by Alan Gray, the Cambridge musician; Purcell's "Ye Twice Ten Hundred Deities," and the old hymn "Adeste Fideles." The last was particularly interesting, since each of the five verses was arranged by a different musician; the first by S. G. Ould, the second by Sir Walter Parratt, the third by Sir Hubert Parry, the fourth by C. W. Pearce and the fifth by S. P. Waddington. His second group consisted entirely of English songs, among them being Liddle's "Since Thou, O Fondest and Truest"; Luard Selby's "A Widow Bird"; Baltazar Haynes' "When She Her Sacred Bower Adorns," and Arthur Somervell's "Phyllis in the Hay," an excellent selection, which he sang admirably. Leonard Borwick drew largely upon Schumann, giving first the Sonata in F minor, and in his second group the Allegretti quasi Andantino from the Sonata in A minor. The latter he played most beautifully. He was also at his best in Saint-Saëns' Caprice on Ballet Airs from Gluck's "Alceste," a piece which suits his delicate and sympathetic style admirably. The next concert takes place on February 26.

LONDON NOTES.

Mme. Eleanor Cleaver and Ingo Simon will give an orchestral concert at St. James' Hall on the evening of February 18, under the direction of Miss Alice E. Joseph. Emil Kreuz will be the conductor and Ernst Schiever principal violin, who will come from Liverpool specially for the occasion. Percy Grainger will be the pianist and will play the Tchaikowsky Concerto. The program will include some other interesting items. Madame Cleaver will sing a Scena of Max Bruch and an old Italian air by Hasse; and Ingo Simon will, among other selections, introduce a little known aria from Verdi's opera, "I due Foscari." Immediately after the concert Madame Cleaver and Mr. Simon will sail for America to fulfill some concert engagements in the United States.



John Coates, who is at present on tour in Germany, will appear at Cologne on Saturday as Lionel in "Martha," and on Monday next as Romeo in "Romeo and Juliet." On Thursday, the 13th, he will sing at Leipsic at a Gewandhaus concert, which concerts are well known to be the most important in Germany.

A wire from Hanover just to hand says: "Coates enormous triumph last night; sixteen recalls after last act."



The Carl Rosa Opera Company has engaged Miss Lilian Coomber, through Miss Alice E. Joseph, to take part in some performances during their coming visit to London. Among other parts she will play Leonora in "Il Trovatore."

Miss Coomber has only just returned from a highly successful operatic tour in Australia, having sung a variety of important roles, such as Senta, Elsa, &c. She has already received offers to return, but prefers to remain in England for a time.

FERDINAND CARRI'S RECITAL.

BEFORE a good sized audience, among which were noticed a large number of violinists, Ferdinand Carri gave the last in his series of violin recitals at Knabe Hall last Tuesday evening. The principal purpose of these recitals was to revive and bring before the public violin compositions by ancient masters, works very seldom heard nowadays. Last Tuesday's program consisted of Sonata, Veracini; Prize Song, Wagner; Gavotte, Bohm; Nocturne, Chopin-Carri; "Labyrinthe de l'Harmonie," Locatelli; Concerto, Vieuxtemps; two transcriptions, Vieuxtemps; "Carnival de Venice," Paganini-Ernst; Cavatina, F. Carri, and the Hungarian Airs, by Ernst.

Mr. Carri did an admirable feat again in the performance of such a program, which was by no means an easy one. Throughout the entire performance his intonation was, as usual, good, even under the most trying exactions, and from a general technical point of view, Mr. Carri has so complete a mastery of his instrument that persons unfamiliar with the difficulties of the various works would hardly believe that he was doing anything which called for unusual skill. The ease with which he triumphs over technical feats was again manifested in the Vieuxtemps Concerto, Ernst's Airs Hongrois, the same composer's "Carnival de Venice" and the famous Arpeggio Etude by Locatelli, with its well-nigh impossible stretches for the left hand. In the slow movements, Wagner's "Prize Song," Chopin's Nocturne and his own Cavatina Mr. Carri's phrasing was exquisite, and gave him ample opportunity to bring out the beautiful and rich tones from his famous Maggini. The ancient Sonata, by Veracini, was interpreted in that classical and dignified manner which such work called for.

The recital was an interesting exposition of violin playing, both from a musical as well as a virtuoso point of view. The audience was very enthusiastic, and recalled Mr. Carri a great many times. Herman Carri was accompanist.

Harvey Worthington Loomis.

HARVEY WORTHINGTON LOOMIS, the composer and pianist, and Edwin Star Belknap gave a rather unique entertainment at the Brooklyn Barnard Club early in this month. The composer pianist played a number of his own compositions, and his musical settings to the sketches recited by Mr. Belknap proved very charming. The piano numbers included:

Harlequin	Loomis
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Oriental and Savage Music Harmonized for Occidental Ears—	
Persian Lullaby	Loomis
Indian Melodies	Arthur Farwell
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Editors The Musical Courier:

I NOTICE a query in the last issue of THE MUSICAL COURIER from a "Subscriber" as to why I had made a certain statement in regard to Joseph Baernstein which originally appeared in your paper. As is very often the case in such letters my statement was sadly misrepresented. The words he places in quotation marks I cannot find in my original letter from beginning to end. He charges me with saying that Baernstein is "the only basso in the country" who is equipped to sing Mephistopheles in Gounod's "Faust." Here is the statement that I made, which is very different in meaning; "the only available artist who has made any sort of success in the role is Baernstein." This refers to the singing of it in concert form, as was fully treated in the letter. There may be a dozen bassos in the country fully capable of singing the part, but if so they have not made themselves known. The directors of the St. Cecilia Society looked the ground over thoroughly, and as I said could find no one that was "available." The society could afford to take no chances in exploiting "novelties" in such a role, in which everything depends upon proper interpretation. In many works a fine voice and lyric style of singing would be successful with an audience, and redound to the high credit of the artist, but not so with the part of Mephistopheles. The society felt that it was absolutely necessary that they promise their patrons someone who would be sure to give the role the interpretation that it demands. If there are other bassos that are equally capable and adapted for the part, as was intimated by "Subscriber," they should use some of Mr. Baernstein's energy in making themselves known to the public and those in search of artists for their concerts. Concert directors are not gifted with unusual divination or clairvoyance in regard to unknown singers, but are limited to the word of mouth of friends, or the usual avenues of information, the newspapers. Directors of choral societies have responsibilities in this connection which can scarcely be realized by inexperience. The directors of the St. Cecilia Society gave the matter careful consideration for fully six months before making their decision in regard to the engagement of Baernstein. Letters were written to friends, newspaper reports were examined, the success of the singers followed in THE MUSICAL COURIER, and I myself personally visited people in New York who were in a position to know of the work of the list of artists that we had under consideration, after which we felt that we could confidently promise our patrons singers who would be as good as it was possible to obtain. We by no means intend any reflection

upon the many good singers that are now before the public, but we do maintain that, all things being considered, we have made the very best selection that could be made for the purpose for which we desire the artists. It is not at all unlikely that in some works that we may elect to do in the future Mr. Baernstein may not seem best adapted to be engaged, in which case, if "Subscriber" is a singer, he may possibly get his inning.

N. J. COREY.

Erskine Porter.

FOLLOWING are two of the many press notices of Erskine Porter, the boy soprano:

The special feature of the musical program was the appearance of Master Erskine Porter, of New York, who is at present making a tour of the New England States. Master Porter is but eight years of age and is truly possessed of an exceptional voice. Musical critics have not been slow to note this, and to-day he stands in the front row of boy choristers. In his solo work last evening the quality of his voice was well shown. His register is wide, and his tones, which ring in their clearness, are taken with an ease and certainty. His voice has a mellowness which adds greatly to the effect of his singing.—*Ansonia Evening Sentinel*, January 20.

Boston has been favored the past week in having in its midst one of the most wonderful of boy sopranos, Master Erskine Porter, of New York. The little fellow is only eight years of age, yet sings from memory over eighty high grade songs, secular and sacred. His voice ranges from low A to high E in altitude, and is marvelously rich, sweet and strong for one of his tender years. His expression is precociously mature and his execution brilliant and rapid. A number of the leading musicians and composers of Boston have been charmed by the singing of this little musical prodigy. If his voice grows in breadth and in sweetness in the next year, as it has in the past year, all musicians predict that Erskine Porter will be added to the list of America's great boy sopranos.—*Boston Post*, February 9.

Master Porter leaves town on March 8 for Philadelphia and Washington, to be gone about three weeks. He will sing in prominent churches in both cities and fill other engagements.

FLAVIE VAN DEN HENDE.—Mlle. Flavie van den Hende, the deservedly popular young cellist, is having a very active and successful season. Appearances have followed one another in quick succession in Philadelphia, Pittsburg, Rochester and Brooklyn; she has filled two engagements in Bridgeport, Conn., and a number in New York, which include several very smart private musicales. Her vogue is so great in the latter form of entertainment, indeed, that Mlle. van den Hende is making a specialty of them this year, and she has already contributed delightfully arranged programs at the residences of such well-known patrons as Dr. Alfred Meyer, Louis Stern and Mme. Jefferson Seligman.

JENNIE DUTTON SONG RECITAL.

MISS DUTTON'S annual song recital is ever an enjoyable event, and this was again the case this year, when this program was given:

Carmen Fantaisie..... Hollman-Biltz
Miss Martina Johnstone.

La Visione (Romanza)..... Vannuccini
Obstination De Fontenailles

Ma Mie A. L. Bemberg

A Toi Miss Dutton.

Ja bu bist elend Sawyer
Ich liebe dich allein Mayer

Nocturne Barnes Hobart Smock.

Blüthen, Blüthen über all von Fielitz
Die Nacht ist Weich von Fielitz

Das Kraut Vergessenheit von Fielitz

Dream Land von Fielitz Miss Dutton.

Romance Wieniawski

Spanish Dance Rehfeld

Miss Johnstone.

Who'll Buy My Lavender? E. German

The Butterfly Is in Love With the Rose H. K. Hadley

An African Love Song Nevin Miss Dutton.

The first group of songs, Italian-French, were well received, the charm and finish of detail making them very enjoyable; the fair singer had to bow her thanks to the applause.

The von Fielitz group was sung with beautiful German enunciation, with dramatic conception of their poetical contents, "Das Kraut Vergessenheit" especially. Miss Dutton makes of these beautiful German songs all possible, musically, dramatically, her temperamental range quite covering their wide demands. It is interesting to know that the "Dream Land," the text of which was printed on the back of the program, was sent direct to Miss Dutton by the composer, and is probably the only song composed by him to original English text—Rosetti's.

The last group was charming in its variety and interpretation. Nevin's song bringing from Mrs. Nevin a great bunch of narcissi; to this Miss Dutton added another Nevin song, namely, "The Woodpecker." Martina Johnstone, violinist, and Hobart Smock, tenor, lent variety by their offerings, and a beautiful Knabe grand aided and abetted Isidore Luckstone at the piano. Among those present were Mrs. Henry Harkness Flagler, Mrs. C. H. Knight, Mrs. James E. Martin, Mrs. Peter Moller, Mrs. Dunlap Hopkins, Mrs. S. S. Carvalho, Mrs. Alfred Bishop Mason, Mrs. Howard Martin, Mrs. Adrian Joline, Mrs. Ella Wheeler Wilcox, Mrs. A. Harper Lynde, Mrs. Edward Lauterbach, Miss Bertha Runkle, Mrs. Royal Chapin,

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NORDICA.

[BY WIRE.]

SEATTLE, February 24, 1902.

Musical Courier, New York:

NORDICA arrived in her private car "Brunnhilde" from California. Crowded houses; in good health. Leaves for Spokane to-day.

Katharine Fisk Leaves for California.

MME. KATHARINE FISK, whose beautiful voice and delightful art have won and maintained for her pre-eminent rank among American contraltos, left New York Sunday for a transcontinental recital tour, which has been arranged by her manager, Loudon G. Charlton.

Madame Fisk has already been as far West this season as Colorado Springs, where she was accorded a distinction never before extended to any concert attraction except the Kneisel Quartet—that of a return engagement.

This time Madame Fisk travels direct to the Pacific Coast, where she will be the soloist with the Los Angeles Symphony Orchestra at their concert, March 7, and where she will give a recital a couple of days later.

She is also booked for recitals with the Spinet Club in Redlands and at other Southern California points. In San Francisco she will give three recitals; and after filling dates in Central California, Portland, Ore., and several Northwestern cities will follow in the itinerary.

The return journey will include important appearances at Denver and elsewhere en route, and will conclude at Louisville, Ky., where Madame Fisk is engaged as contralto soloist for the big music festival, April 1, 2 and 3.

Before leaving New York for so extended a tour Madame Fisk decided it would be necessary to cancel her contract as contralto with the choir of St. Bartholomew's Church, Madison avenue, where she has served faithfully for the past three years, and she named Mrs. Richard Henry Warren to act as her substitute for the remainder of the church year.

CAROLL-BADHAM AT THE WALDORF-ASTORIA.—The well-known vocal teacher, Miss Caroll-Badham, gave an interesting talk on "Singing As It Is Studied in Paris" at the Waldorf-Astoria last Tuesday. The affair was well attended and appreciated.

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TRYPHOSA BATCHELLER.

MRS. TRYPHOSA BATCHELLER was born in North Brookfield, Mass., and her home at present is in Boston. As a little girl she studied the piano and violin, showing a decided talent for the latter. As she grew older she gave up her instrumental studies to devote



TRYPHOSA BATCHELLER.

all her time to the cultivation of her voice, which was pronounced by competent judges unusually sweet and clear.

She studied nearly three years with Madame Marchesi in Paris, who showed her many pronounced favors, and predicted great things for her in the future. Mrs. Batcheller was also fortunate in gaining the approval of Massenet, who played her accompaniments on occasions. Her voice is a fine lyric soprano, very flexible, with limpid coloratura, and her great temperament makes her singing at once appealing and enjoyable.

She made her début at the Salle Erard, in Paris, with great success in 1899, with Magin, chef d'orchestre of the Grand Opéra, at the piano. Since then she has sung with Alwin Schroeder, Gérard, and last Friday she appeared

at Mr. Ruben's musical morning in the grand ballroom of the Waldorf-Astoria, where she received the most hearty applause. A criticism of this latter event appears elsewhere.

Eleanor Cleaver's Song Recital.

THE cablegrams to several of the New York papers announce the successful appearance of Mme. Eleanor Cleaver, an American contralto, at an orchestral concert given at St. James' Hall, London. As Madame Cleaver is now on the ocean, and as she will give her first New York recital at Mendelssohn Hall on March 12, it will be interesting to read the dispatches from London:

MADAME CLEAVER'S SUCCESS.

LONDON, February 18.—Mme. Eleanor Cleaver, of New York, a contralto singer, who has already won a high place in the musical world, sang for the first time with an orchestra in London at St. James' Hall to-night. It is not too much to say that she won a place second to none among contraltos. She will sing at the Philharmonic concert in Paris on Friday and will sail for New York on Saturday. She will give her first concert in New York on March 12. Ingo Simon, who sang artistically to-night, will accompany Madame Cleaver to America.—New York Sun.

AMERICAN CONTRALTO MAKES HIT IN LONDON.

LONDON, February 19.—Mme. Eleanor Cleaver, of New York, a contralto singer, has made a great hit at St. James' Hall.—New York Journal, February 19, 1902.

MME. REUSS-BELCE.—Mme. Reuss-Belce, of the Metropolitan Opera House Company, sang Brünnhilde in "Die Walküre" last week and scored a great success. On Monday afternoon she sang Fricka in "Das Rheingold" and duplicated her previous success. Of her performance the papers spoke as follows:

Madame Reuss-Belce commanded a large measure of respect by disclosing an intelligent appreciation of the dramatic contents of the part of Fricka.—Tribune.

Madame Reuss-Belce has the presence necessary for the role, and she is thoroughly versed in its traditions.—New York Journal.

Madame Reuss-Belce gave a finished performance, full of color and tone.—New York Staats-Zeitung.

VON GRABILL HERE.—The well-known pianist, S. Becker von Grabill, is back in the city from his sojourn in Pennsylvania. He was called here for several private engagements.

MILES ENGAGED.—Gwilym Miles, the baritone, has been engaged for the Cincinnati May Festival.

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COMING CONCERTS.

The Brooklyn song recitals by Miss Margaret Goetz at the Montauk Club and the residence of Mrs. Lupton will be reviewed next Wednesday, March 5.

The fourth recital of the season by Mme. Ogden Crane's pupils will be given at Genealogical Hall, 226 West Fifty-eighth street, on Friday, February 28, at 8:15 p. m.

Miss Edith Noyes, formerly a pupil and now a teacher of the Morris Piano School, will give a recital at the school, 201 West Eighty-first street, Thursday afternoon, March 6, at 3 p. m. Miss Ruth Simonson, the contralto, will sing.

At the fifth and last concert by the Mendelssohn Trio Club, at the Hotel Majestic, next Tuesday afternoon (March 4), the program will include the D minor Trio, by Mendelssohn, and the D minor Trio by Arensky. The last named is to be played by request, the club having performed it at the second concert. Miss Guttman, soprano, will be heard in songs, and the pianist and violinist of the club, Messrs. Saslavsky and Spross, will perform a sonata by Richard Strauss.

The next private meeting of the Manuscript Society, which will be held at the Wanamaker Art Galleries on Thursday evening, February 27, will be occupied with an Italian-American program of music, which will offer a prize string quartet by A. Soismit Doda, aria from Pizzi's opera "Gabriella," songs by Buzzi-Pecchia, Eduardo Marzo and Paolo la Villa. The assisting artists will be the Venth String Quartet, George Shea, William G. Wheeden and Miss Blanche Duffield.

Edgar C. Sherwood, organist at the Church of the Saviour, Pierrepont street and Monroe place, Brooklyn, a professional pupil of E. M. Bowman, of Steinway Hall, will give his third organ recital in that church this Wednesday evening. Mr. Sherwood's success in the preceding recitals warrants favorable expectations for this and the remaining recital, April 9. The recitals are given under the auspices of the church and are free to the public.

Mr. Sherwood will have the assistance, in vocal numbers, of Mrs. Margaret Liddell Hegeman, soprano, and Floyd McNamara, tenor.

Miss Liebling Prevents a Change of Opera.

MISS ESTELLE LIEBLING, the young soprano, helped Maurice Grau out last Monday night and prevented a change of opera. Mme. Suzanne Adams, who was billed to sing the Queen in "The Huguenots," became ill in the afternoon, and at 2 o'clock Mr. Grau telephoned Miss Liebling, asking if she could undertake the role. There was no time for rehearsal, and Miss Liebling, while she had studied the part, had never sung it in public.

The young singer did remarkably well under these circumstances, for she sang the difficult music brilliantly, and the public rewarded her with enthusiastic applause. Edouard de Reszké, Madame Homer, M. Alvarez and other artists of the company warmly congratulated the young singer.

HOFMANN'S SECOND RECITAL.

LAST week we published the San Francisco press opinions of Josef Hofmann's first piano recital. Here is the result of the second recital:

It was an enthusiastic and cordially critical audience that filled the Columbia Theatre yesterday afternoon for the second piano recital by young Josef Hofmann, whose way from prodigy to maturity has been watched with genuine interest. Probably no name in the musical world has been so well, so popularly known, and, in a way, this long, impersonal acquaintance with the boy artist has been most helpful to him. Hofmann's concert of yesterday accentuated the impression made at his first appearance in this city on Tuesday last—that he is a pianist of sterling worth, and that he is a long way past the threshold of a brilliant career.

The Weber Sonata, A flat major, op. 29, which followed, showed Hofmann at his best. This composition attested his technical mastery, his immense power and his convincing intellectual grasp. Equally enjoyable was the "Scherzo a Capriccio" of Mendelssohn. In the wild flights of this dainty musical conserve not a note was slighted. Its sweet rhythm gathered in velocity and brilliancy like Isolde's veil, and Hofmann brought out all the beauty of this composition with a singular delicacy of touch.

Hofmann followed this with a Berceuse and mazourka from his own portfolio. They had unquestioned merit, but in the mazourka there was the most logical and interesting development of the theme.

The Chopin numbers, Polonaise, A flat major, and two Polish songs, were given a robust interpretation. The Rubinstein Barcarolle was a clean cut gem, played surely as the master teacher would have it. The second Liszt Rhapsodie concluded the delightful afternoon.—San Francisco Chronicle, February 1, 1902.

The second recital of Josef Hofmann at the Columbia Theatre brought out a large audience of music lovers, and in every way justified the promise of Tuesday. The young pianist proves himself not only a master of technic, but a poet of musical expression running the gamut of the literature of the piano, and interpreting both classic and modern composers with sympathy and mastery. His rendition of Rubinstein's Barcarolle was especially beautiful, given with perfect purity of tone and the languid grace that belongs to it. Hofmann is equally happy in translating the moods of the complex Chopin and in threading the mazes of Liszt's wonderful technicalities. Mr. Hofmann was cheered into giving three encores.—Bulletin.

E. LORETTA FLOCK'S PIANO RECITAL.

MISS E. LORETTA FLOCK, who for several years has pursued her musical studies with E. M. Bowman, of Steinway Hall, will make her début in a piano recital at Chamber Music Hall, Carnegie Building, Wednesday evening, March 5. She will have the assistance of the well-known singer Dr. Ion Jackson.

Miss Flock is said to be a rarely talented pianist, with touch which reflects in high degree the methods employed by Mr. Bowman, who is one of the most successful teachers of piano touch in this or any other land. Miss Flock's technic is satisfactory, and as she is said to possess temperament and charming personality she will doubtless win success.

THE MENDELSSOHN TRIO CLUB.

ALEXANDER TASLAWSKY, violinist; Victor Sörlin, violoncellist, and Charles Gibbert Spross, pianist, constitute the Mendelssohn Trio Club, of New York. This club is giving, at the Hotel Majestic, a series of chamber music concerts which are attracting large audiences. The fourth concert in this series took place last Tuesday afternoon, when the following program was presented:

Trio, op. 1, No. 1..... Beethoven
Song, O Del Mio Dulce Ardore..... Gluck
"Cello solo, Kol Nidre..... Max Bruch
Song—
Wenn ich in deine blauen augen seh..... Schumann
The Vow..... Meyer-Helmund
Trio, op. 155..... Raff

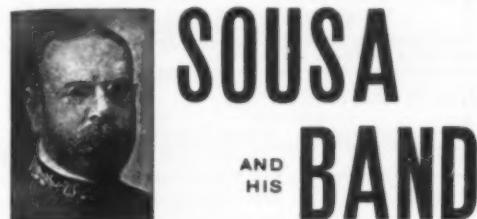
The Beethoven Trio was played admirably from beginning to end. Evidently it had been studied diligently and rehearsed often.

The club was assisted by Miss Marie Louise Gehle, contralto, who sang with taste, disclosing a good voice and an excellent method.

Mr. Sörlin played his solo so well that the audience insisted upon an encore.

The closing number was played with a finish which cannot be too highly praised. Mr. Spross deserves special commendation. His piano playing in the trios was artistic in the highest degree, and his accompaniments were excellent.

The Mendelssohn Trio Club is doing a praiseworthy work.



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Thur., 27	Denison, Tex.	Evening,	Opera House.
Fri., 28	Galena, Kan.	Matinee,	Sapp's New Op. House.
Fri., 28	Joplin, Mo.	Evening,	Club Theatre.
March,			
Sat., 1	Nevada, Mo.	Matinee,	Moore's Opera House.
Sat., 1	Fort Scott, Kan.	Evening,	The Auditorium.
Sun., 2	Kansas City, Mo.	Mat. and Eve.,	Convention Hall.
Mon., 3	Beatrice, Neb.	Matinee,	Paddock's Op. House.
Mon., 3	Lincoln, Neb.	Evening,	Oliver Theatre.
Mon., 3	Omaha, Neb.	Mat. and Eve.,	Boyd's Theatre.
Wed., 5	Norfolk, Neb.	Matinee,	Metropolitan.
Wed., 5	Sioux City, Ia.	Evening,	Grand Opera House.
Thur., 6	Port Dodge, Ia.	Matinee,	The Midland.
Thur., 6	Des Moines, Ia.	Evening,	The Auditorium.
Fri., 7	Chicago, Ill.	Evening,	The Auditorium.
Sat., 8	Chicago, Ill.	Mat. and Eve.,	The Auditorium.
Sun., 9	Chicago, Ill.	Evening,	The Auditorium.
Mon., 10	Watertown, Wis.	Matinee,	Turner Opera House.
Mon., 10	Fond du Lac, Wis.	Evening,	Crescent Op. House.

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